

REVIEWS



SONY
CYBER-SHOT RX10



AF-S NIKKOR
200-500MM F/5.6



SIGMA
24MM F/1.4 | A

Smart

Wedding
SPECIAL

PHOTOGRAPHY

ISSUE 8 | VOLUME 11 | NOVEMBER 2015

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SPECIAL PROFILE

Vimal Parmar

LEARNINGS

INTRODUCING

LIGHTROOM

DEVELOP MODULE

CANDID

WEDDING

PHOTOGRAPHY

PHOTO SALON USING

ADOBE BRIDGE

PHOTO
FEATURE
Ireland



Profile

Arjun Kartha
Mousam Pattanaik

Interview

Vivek Sequeira

**ALSO
REVIEWED**

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DI VC USD

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*Accessories and equipments are shown above are for visual representation only and sold separately.

GIGABYTE MOTHERBOARDS: THE HEART OF A PHOTOGRAPHER'S WORKSTATION

Professional photographers and videographers today make use of cameras that employ extremely high-resolution sensors. Working with such high-resolution content means you need to have a powerful workstation with the latest CPU, plenty of RAM and a beefy GPU.

Right now the most popular photo and video editing software, Adobe® Creative Suite™, is available for PC and runs exceptionally well on Windows™ 10. With PCs beating the competition on a price-performance ratio, as well as the upgradeability of a PC, there really is no reason to opt for anything else when building your next workstation for multimedia editing.

Any multimedia editing PC needs to have a high-performance motherboard that can support high-end graphics cards, processor and DDR 4 RAM, which are all vital for photo as well as video editing and rendering. As software requirements change over time, it's important that the motherboard offers the end-user the ability to upgrade when the time comes.

GIGABYTE Motherboards: Powerful Performance at Any Price

The latest GIGABYTE motherboards, especially the GIGABYTE 100 series based on the Intel® Z170 chipset with support for Intel's new 6th Gen. Core™ processor, stand out as one of the most popular motherboard line-ups for photography professionals looking to build an affordable workstation that doesn't sacrifice on performance.

The GIGABYTE 100 series motherboards feature the new LGA 1151 socket for the 14nm 6th Gen CPU from Intel that ensures either enhanced DDR4 or DDR3 (depending on the model) support with four DIMM slots that can be utilized for up to 64GB of memory. Another noteworthy feature is support for HDMI 2.0, which can power a 4K display at 60Hz with a 21:9 cinematic aspect ratio that gives a superior viewing experience. For storage connectivity, the motherboards have 3 SATA Express connectors for up to 16Gb/s data transfer and PCIe Gen3 x4 M.2 connector with up to 32Gb/s data transfer.

But perhaps the most outstanding feature in GIGABYTE 100 Series motherboards is the new USB Type-C™ connector, which utilizes the industry's fastest USB 3.1 controller. The Type-C™ connector can support USB 3.1, which offers 10 GB/s transfer speeds and backward compatibility to USB 2.0 and 3.0 devices.

As many photography and video editing professionals use devices with Thunderbolt™ connectivity, select GIGABYTE 100 series motherboards have Thunderbolt™ 3 support, capable of handling an ultra-fast 40Gb/s transfer speed over a single wire, daisy chaining of up to 6 Thunderbolt devices, as well as Display Port 1.2 capable 4K monitors.

Give Your Workstation Muscle

For the photography industry professionals looking to build a high-end workstation to tackle the most demanding tasks, GIGABYTE also offers its X99 Series motherboards based on the Intel® X99 chipset with support for Intel's 5th generation Core™ i7 Extreme Edition (LGA 2011-v3 socket) -- which are Intel's first 8 core desktop CPUs.

These 22 nm CPUs deliver exceptional processing and sports 40 PCIe Gen.3 lanes, which GIGABYTE motherboards are able to take full advantage of. This ensures that plenty of bandwidth is available between the CPU and storage devices and high-end graphics cards, so your system will be able to handle any editing task you throw at it.

Select GIGABYTE motherboards bring the expandability needed to make your system the ultimate one with an onboard pin header to accommodate the addition of a GIGABYTE Thunderbolt™ add-in card. The Thunderbolt™ 2 controller can provide bandwidth of up to 20 Gb/s, compared to a maximum of 10 Gb/s on previous generation designs. This allows for incredible data transfer speeds when using high performance storage devices, while also supporting daisy-chaining of up to 12 devices and triple digital display support.

GIGABYTE Motherboards for Photo / Video Editing:

Z170X-Gaming G1: www.gigabyte.in/products/product-page.aspx?pid=5478&kw=GA-Z170X-Gaming%20G1.0#ov

GA-Z170X-Gaming 7: www.gigabyte.com/products/product-page.aspx?pid=5481#ov

GIGABYTE 100 Series Motherboards: www.gigabyte.in/products/list.aspx?s=42&jid=0&p=346&v=27

GIGABYTE Motherboards for High-End Photo / Video Editing:

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X99-UD4P: www.gigabyte.in/products/product-page.aspx?pid=5286&kw=GA-X99-UD4P1.0#ov

X99-SOC Champion (64GB max RAM support 4DIMMs): www.gigabyte.in/products/product-page.aspx?pid=5280&kw=GA-X99-SOC%20Champion1.0#ov

With this wide range of motherboards, GIGABYTE offers in India a variety of models that cater to the editing / processing requirements of both professionals and the imaging enthusiast – enabling the photographers.



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The month of November sees the onset of both the festival season and the marriage season. Weddings are a big occasion in India even for people with very modest incomes. They are an occasion to remember, treasure and preserve. A good wedding photographer, therefore, is a must. Ideally, separate still photography from video photography, although both jobs can be combined. For good still photography, a D-SLR or a mirrorless camera with a zoom range of 24mm to mid telephoto (say 100 to 120mm) would prove adequate. Good quality lighting to supplement the photographer's effort is also a must. In the case of video, one of the new range of action cameras like the GoPro or a high quality still-cum-video camera like the Canon EOS 5D Mark III or Panasonic Lumix GH4 should deliver the goods. For more tips on wedding photography, refer to our special treatise on this subject.

□ H. S. Billimoria

HERE'S WHAT MAKES US #1

WE ARE GLUED TO THE GLOBAL IMAGING INDUSTRY

Our team is updated with all the benchmarks and road blocks that the field of photography and imaging across the globe experiences. This helps us record the changes in the global perspective, thus making us the first to predict which products will be a rage in the Indian markets.

WE'RE IMPARTIAL

Loyalty towards our readers is a given, and their best interests are always on our mind. Every verdict is honest and not influenced by advertisers or personal favorites. So when we say a product is a 'BEST BUY', then, it is just that!

OUR TESTS ARE CONDUCTED BY EXPERTS

All equipment go through a series of tests at the hands of our experts. Our reviewers are experts in the field of photography across the country and have many years of experience. That gives us the foresight to distinguish between a passing trend and a big change in the field of photography and imaging. And finally, our reviews are not extended to just fill up the pages!

WE ARE HERE TO HELP YOU

There is no debate on why we are here. Our sole goal is to provide you options and better your judgement in product purchase while, sharing tips and tricks to improve your images. Our biggest joy is in building a bridge between you and your perfect picture!

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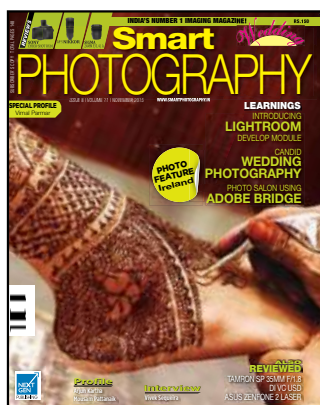
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Editor - Hoshang S Billimoria

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Photo Feature



Just a moment!

Readers can find the updated Buyer's Guide, log on <http://smartphotography.in/news/monthly-special>

Smart Photography thanks the readers who participate in the *Picture of the Month* contest. We would like to bring to your attention a few changes in the rules for submission. From now on, you may send in your images with the longer side measuring atleast 17 inches. Please note that the images have to be horizontal. This permits readers to submit panoramic shots, which was not possible with the current size of 17 x 11 inches.



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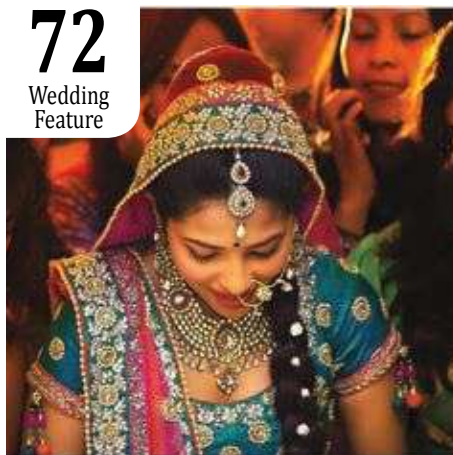
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deserve great
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Acknowledgement

Respected Editor,
I am a subscriber of Smart Photography since the 2nd issue. This magazine has helped me hone my basics and increase my photography knowledge. Thanks to your easy-to-understand tutorials and learnings, I have won many photography contests. Your team is doing a wonderful job. Now after retiring from my position as a Deputy Manager at the State Bank of India, I am gearing up to explore photography to a greater extent. I enjoy photographing landscapes, wildlife, fine art paintings and different cultures. Currently, I own a Canon 7D and 50D with lenses 11-16 mm, 18-200 mm EF 70-200- f/2.8L IS, 100-400mm L IS, prime 300 mm f/4L, and Extender 1.4x. I am extremely thankful to this magazine.

Yours faithfully,
Pramod Kumar, Angra



Suggestion

Dear Editor,

I enjoyed reading your last issue on Festivals. I loved the pictures that were featured. Truly, this magazine has stepped up since its inception. It has been such a wonderful guide to photographers. I am hoping to read a lot more insightful articles. I also had a suggestion. It will be great if your team can carry an article on taking pictures of stars. But your magazine has been phenomenal. Kudos!

Yours Respectfully,
P. Dev

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Snippets

Instagram—owned by Facebook—has crossed more than 400 million users. The company has added at least 100 million users in the last nine months, of which nearly 75% of its users are based outside of the United States. eMarketer—a research firm—has estimated that Instagram's ad revenue will touch about \$1.5 billion in 2016 and \$2.8 billion in 2017. This year, as per predictions, the company will make nearly \$600 million.

In a new development, **Facebook** has announced that users will soon be able to enjoy 360 degree videos in their newsfeed. These videos are created by a special set of cameras that simultaneously record a scene from all angles. The angle of viewing can be changed in the video by simply clicking and dragging the cursor on a screen or by swiping the screen on smartphones. Users can also tilt their phones to change the viewing angle. This feature will be rolled out for iOS phones in the coming months whereas Android users need not wait too long. The company has promised a one of its kind visual experience with this feature.

Sony has built its steady position in the image sensor industry by supplying superlative image sensors to digital camera and smartphone manufacturers with a 40% share in a market of \$8 billion. This year, the company has quadrupled its investment into semiconductors to \$2.4 billion to meet the rising demand for its sensors from customers like Apple and Samsung Electronics.

Canon takes wrap off its first two 4K field lenses

Canon has unveiled two 2/3-inch Type 4K field lenses—the UHD Digisuper 86 (UJ86x9.3B) and UHD Digisuper 90 (UJ90x9B). First in the line of Canon's 4K broadcast lenses, these are ideal for covering live events like concerts, matches and more.

"From monochrome to colour, SDTV to HDTV, and now HDTV to 4K UHD TV, sports and live event production have long been the primary driving force in television innovation. With these two new 4K field lenses, broadcasters will be empowered to deliver amazing levels of image clarity to those who seek new viewing experiences on larger television screens," said Yuichi Ishizuka, President and COO, Canon U.S.A., Inc.,

The UHD-Digisuper 86 provides a focal range extending from wide-angle 9.3mm setting to telephoto 800mm (18.6-1600mm with a 2x extender). This lens will be priced at 19.8 million yen. The UHD-Digisuper

90 has a wide-angle setting of 9mm and a telephoto extremity of 810mm (18-1620mm with the 2x extender). This lens will be sold for 15.974 million yen.

The company has estimated that broadcasters of developed economies are moving towards the 4K technology whereas the developing economies have started to shift towards HD with a heightened interest in the 4K technology.



Sony to unveil A7S II in Europe

Sony has added the A7S II to its series of compact full-frame cameras. The camera offers sensitivity up to ISO 409600 with low noise across the range. This is attributed to its combination of a 35mm full-frame 12.2 MP image sensor and BIONZ X image processing engine. Its 5-axis image stabilisation system further grants greater shooting control. The camera also features the ability to shoot 4K videos with full pixel readout and no pixel binning in full-frame format.

Sony has also incorporated a new

Gamma Display Assist function that allows monitoring images or keeping a tab on the focus while recording S-Log movies. It improves the Zebra function for greater control. The XGA OLED Tru-Finder has been enhanced. It offers a viewfinder magnification of 0.78x (nearly 35.8 degrees in diagonal field of view) and displays clear images across the entire area. The incorporation of Zeiss T* coating helps in reducing reflections in the viewfinder. The camera will be made available for purchase in Europe in November at a price of 3,400 euro.

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Epson unveils four SC-P professional printers

Epson has released four SureColor SC-P large-format printers targeted at professional photo, fine art and proofing markets. The printers are available in widths of 24-inch and 44-inch and eight or ten colours. The SC-P6000, SC-P7000, SC-P8000 and SC-P9000 inkjet printers feature Epson's PrecisionCore printhead technology for superlative results.

The SC-P8000 and SC-P9000 utilise the company's eight-colour

UltraChrome HD pigment-based ink set. This empowers the printers with a wide colour gamut and the ability to produce neutral black and white prints. These printers are ideal for producing professional quality prints, fine art prints and standard proofs. All models are available bundled with Epson's off carriage, in line SpectroProofer featuring the ILS30 colorimeter jointly created with X-Rite.

All models are also equipped with high-capacity cartridges whereas their low power consumption can help in cutting down on energy costs.

Martin Johns, Market Development Manager, ProGraphics, Epson UK said: "Our superior technology and know-how has always helped us produce printers that exceed our customers' expectations. This new range is no exception and, with our PrecisionCore technology, customers can be assured that the results will be fantastic quality, accurate and consistent over time." The range has been made available for purchase from 1st November, 2015



Ricoh unveils full-frame standard zoom

Ricoh Imaging Co. has launched a new weather-resistant standard zoom lens—the HD Pentax-D FA 24-70mm f/2.8ED SMR WR—for 35mm full-frame SLR cameras. The lens has been made available at a list price of 210,000 yen. It includes a hood, lens cap, lens mount cap and lens case.

The lens is constructed with 17 elements in 12 groups. This includes three ED (Extra-low Dispersion) optical elements and four aspherical optical elements. This ensures a minimisation of different aberrations due to which photographers can enjoy fine-detailed, high contrast and

high resolution images.

When mounted on a K-series D-SLR body, the lens covers a focal length range from 37mm to 107mm. The built-in SDM (Supersonic Direct-drive Motor) offers a silent and quick autofocussing experience.

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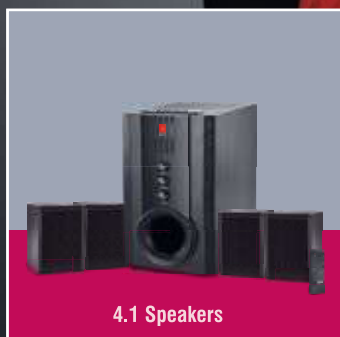
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Our technology new.



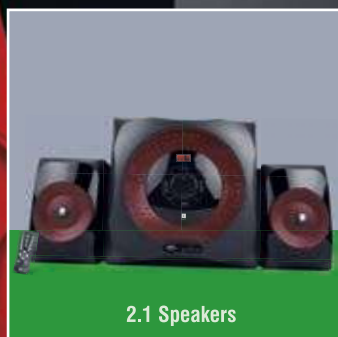
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Phottix debuts Laso Transmitter and Receiver for Canon flashes

Phottix has unveiled the Phottix Laso TTL Flash Trigger system, which is compatible with Canon's RT Wireless radio flash system as well as with Canon's non radio, ETTL flashes. This new system allows the user to control and trigger the Canon RT, radio-enabled flashes as well as control and trigger Canon's non-radio flashes mounted on Laso receivers.

The Laso transmitter can control and trigger 5 groups (15 units) of Canon radio-enabled flashes. It is compatible with multiple flash modes such as

E-TTL II/ E-TTL, Manual, MULTI, Ext.A and Linked Shooting.

The Laso Receiver works with Canon's non-radio ETTL flashes. These flashes can be operated and triggered from various radio devices including the Phottix Laso Transmitter, Canon ST-E3-RT flash transmitter and Canon radio-enabled flashes. The Laso Receiver can also be connected to studio lights providing the ability to mix hot shoe flashes and studio lights in one triggering system.

Tamron announces tripod collar

Tamron Co. has introduced a tripod collar (long type) for its telephoto zoom lens—the SP 150-600mm Di VC USD (Model A011). In comparison to the supplied tripod mount, the new accessory has an extended base surface. Due to the extra space, a second screw hole is available for effective mounting, which improves stability and versatility. This mount ring will be sold as a separate accessory. It is available in Japan and can be purchased for 15,000 yen. It will be launched in other markets at a later stage. The company is also providing a lens case for the the SP 150-600mm Di VC USD (Model A011).

Light unveils multi-aperture computational camera

In a first, Light has introduced the L16—a multi-aperture computational camera. This camera packs D-SLR quality and capability in a pocket-friendly device. It is integrated with a 35-150mm optical zoom. The camera's mechanism involves firing of multiple cameras at multiple focal lengths simultaneously. Following which, the images are fused together computationally to create a single image up to 52MP. Capturing the picture at different focal lengths allows for more data and adjustments like depth-of-field

can be made later. Unlike professional cameras, L16 requires no additional equipment. This adds to the easy

portability quotient. The camera will be sold for \$1,699 and shipped in the late summer of 2016.





New upgrade

YN300 III
LED Video Light

+ APP

- * Equipped with multi-channel wireless remote control, which can off-camera adjust the luminance and power switch, meanwhile you can respectively control 8 groups of luminance and power switch of the video light, allows you operate more easily.
- * You can download the APP from the official website, control the LED video light through the mobile phone, read the current luminance and channel of the LED video light. You can also respectively control 8 groups of luminance and power switch of the video light, allows you control the LED video light as needed.
- * Adopts the Yongnuo proprietary LED driving technology, definitely not appear the corrugated, stroboscopic and other negative phenomena when shooting.
- * Adopts the encoder digital dimming which can be separately adjusted to rough dimming and fine dimming modes.
- * Adopts LED digital display screen, the power output will be more intuition.
- * Supports external DC power input, which convenient for your long shooting (the power adapter is optional).
- * There are two color temperature of for your option.

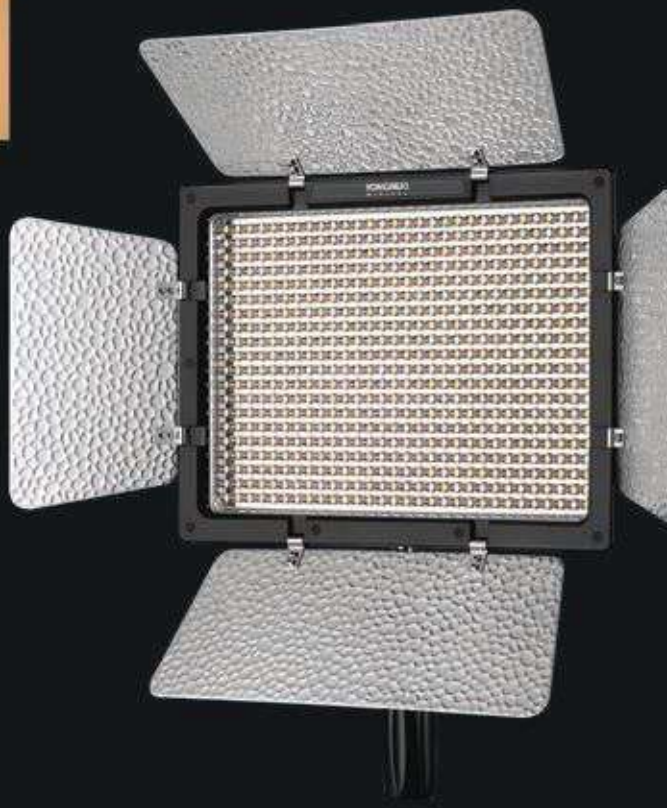


YN600L II

YONGNUO
LED Video Light

+ APP

- * YONGNUO LED Video Light Wireless Control System
 1. Supports controlling the parameters of this video light with mobile APP; separately controls switch, brightness and color temperature of the video light of 8 groups simultaneously
 2. Video lights of the same channel supports 2.4G wireless sync
 3. Equipped with 2.4G remote control with stable performance, supports controlling from a long distance or a random angle.
 4. Supports YONGNUO LED video light wireless control system, mutually communicate with YN900 video light and YN300III video light
- * Ultrahigh Color Index
RA average value greater than 95; close to natural light and perfectly restores the color of the subject
- * 600 LED beads with large chip
 1. Supports NP-F series lithium battery (suggested use)
 2. Supports connected to the external DC main for a long time service; adaptable voltage: 8V 5A (Do not use laptop AC adapter)
- * Forced Air Cooling System
- * Adopts proprietary LED driving technology which specially developed for supplementary lighting to effectively avoid corrugation, stroboscopic flash and dithering
- * Two color temperature for selection: 5500K/3200K~5500K



European photo sharing trends revealed

Printing of photos might be a forgotten exercise for most people. The digital-savvy twenty-something youngsters are too accustomed to sharing their images through smartphones, tablets or an app. Nearly 1.8 billion photos are uploaded daily on a global scale. If the consumers were to print even a minimal number of photographs stored on their digital devices, the increase in the number of printed

photographs could be phenomenal.

Over the past 15 years, consumer photo sharing behaviour has undergone a major transition. A new consumer report from the Print and Imaging team at Futuresource brings to light some data when 1500 consumers were interviewed online. They owned a smartphone as well as a digital camera. The geographies that were covered were the three major

Western European markets: France, Germany and the UK. This activity was conducted in the second quarter of 2015. The findings indicate that 45% of participants prefer their smartphone to be their image capturing device. 35% of the people use their smartphones to share images. In Germany and the UK, the figure was close to 40%. The number of consumers ordering photography related products through smartphones has doubled.

Wearable devices to cross 32 billion

The growth of wearable devices has been unprecedented. Statistics by the HIS Market Research Firm reveal that wearable devices could accumulate \$32.2 billion sales by 2019 from \$18.9 billion in 2014. One of the most popular wearable devices is the Apple Watch. This device can provide reminders for upcoming meetings, give proper directions and even send messages via voice command. This field of wearable devices is expanding. LG's G Watch and R Watch offer email support.

Instagram opens up to advertising

Instagram has opened its platform to most global advertisers since September 9, 2015. Previously, the platform was only available in 8 countries. But now the platform has made its debut in more than 20 countries including Italy, Spain and India. Currently, Instagram rules mobile advertising with more than 75% of its 3.5 billion advertising revenues from mobile phones.

Fujifilm Holdings to acquire Ultra Pure Solutions

Fujifilm Holdings announced that it will acquire Ultra Pure Solutions—a manufacturer of high purity solvents and other chemicals used in semiconductors and other industries. Fujifilm plans to turn the California-based company into a subsidiary by buying all its shares. Ultra Pure had posted sales of \$40 million in 2014. The company has manufacturing centres in California and Texas. Its forte lies in advanced chemicals. The process can remove photoresist—photosensitive resins used in semiconductor fabrication—from substrate surfaces.

Fujifilm made an entrance in the photoresist market in 1983. Its semiconductor-related business has been growing at more than 10% annually due to its state-of-the-art

products. With this acquisition, the company aims to increase its growth by at least 15%.

South Korea's Samsung Electronics, Intel of the United States and other chipmakers are planning a next-generation chip half the size of the current models in approximately two years. This requires higher-purity solvents. It further means that the usage of such chemicals in the making of advanced chips, can be a long-term profit booster for up to ten years.

In 2014, the global market for photoresist products was worth 59.2 billion yen (US\$491.6 million) as stated by Fuji Keizai—a market research company. This market's growth is expected to touch 77.2 billion yen (US\$643 million) in 2019.

Interchangeable lens' shipments favourable for January-August

For Q1 and Q2 of 2015, the production and shipments of interchangeable lenses have been favourable. This year's performance is in toe with last year's

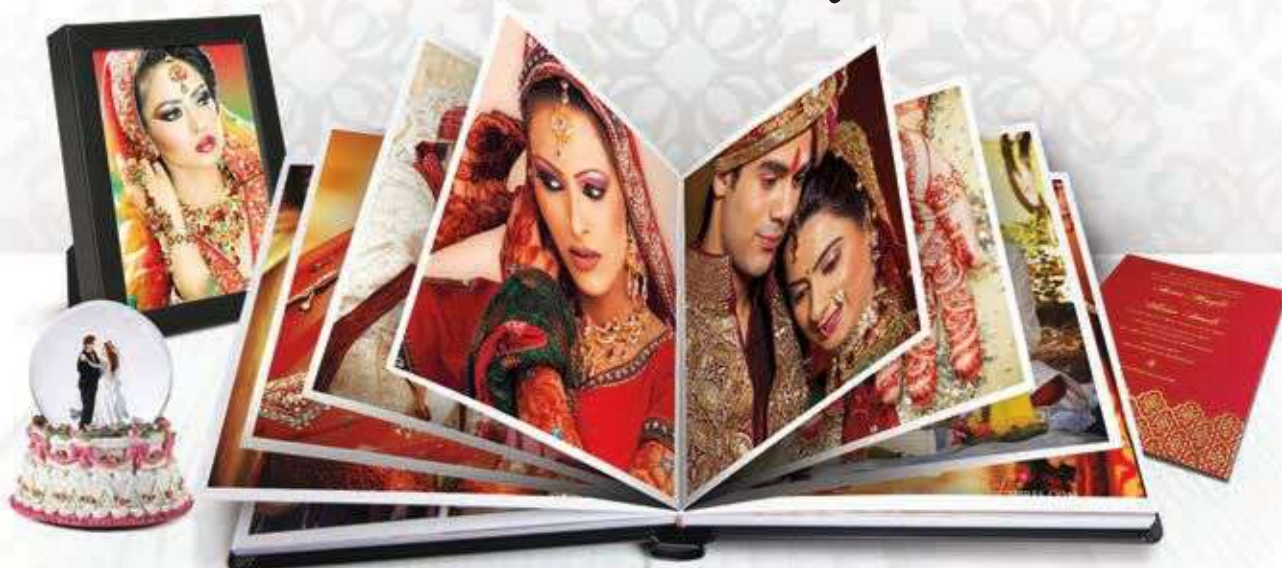
sales. Domestic sales increased by 19.8% in unit and 30.1% in value. The sales in Europe was noteworthy. In Asia, it was sluggish.



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Piramal Gallery to feature Fiorenzo Sensese's 'Lines'

Fiorenzo Sensese—an Italian fine art photographer—will be showcasing his interpretation of 'Lines' through his pictures. The exhibition will take place at the Piramal Gallery, NCPA from November 19th to 29th, 2015 between 12:00 pm-8:00 pm. His pictures turn a person's attention towards the charm hidden in day-to-day activities. In particular, his pictures interpret the concept of lines in mundane activities. When asked about the inspiration behind his upcoming show, Fiorenzo says, "Think for a moment about whatever is surrounding our lives. They are all human structures that are constructed on lines; buildings, roads, bridges, cables, rails, etc. Such structures are a part of our daily routines wherein one does not

pay much heed to them. Through my camera, I try to capture details and extraordinary effects which can generally escape us." Fiorenzo works as a bank manager but he has been able to photograph the reality of regular objects and surroundings. This event has been sponsored by the Italian Institute of Culture and Peroni Beer.



Google and Huawei announce Nexus 6P

Google and Huawei have announced the much awaited launch of the latest Nexus phone—the Nexus 6P. Integrated with the latest version of Android, 'Marshmallow 6.0', the phone packs a hassle-free android experience bundled with apps and cutting-edge hardware.

The phone features a 5.7" WQHD 518ppi AMOLED display and front-facing stereo speakers. It is also equipped with the octa-core Qualcomm Snapdragon 810 v2.1 processor and a 3450mAh battery.

The Nexus 6P can record 4K and high-frame-rate slow motion videos without missing a single moment with the Google camera app. With the Google Photos App, memories can be easily retrieved. The phone also features an 8MP front-facing camera for

selfie enthusiasts. A feature like Nexus Imprint also increases the speed of the phone. A single touch at the back of the device can unlock apps.

Speaking on the partnership, P. Sanjeev, Vice President Sales, Huawei India – Consumer Business Group says, "We are proud to announce our association with Google for the new Nexus 6P. In its long and successfully journey, Huawei has been instrumental in changing the

way people think about technology and the launch of the new smartphone is a testament of the journey. Taking a step forward, we are introducing Nexus 6P with latest software advancements to give an unmatched experience and hopeful that new Nexus offering from Huawei and Google would prove to be a 'perfect choice' for Indian consumers."

The phone can be ordered on Flipkart.com and can be purchased offline through Croma, Reliance Digital, The Mobile Store, Ezone, Sangeetha and Poorvika in key cities across India. The purchase is also supported by easy to own EMI options on all major credit cards. Early

customers who buy offline will also get a free premium Bluetooth Logitech speaker.



Gionee unveils Elife E8 with Snapdeal

Gionee launched the Elife E8 through a tie-up with Snapdeal.com. This launch also marks Gionee's foray into the e-commerce space along with its already existing offline distribution channels.

The phone is equipped with a 24MP rear camera. The Elife E8 also offers lossless zoom that maintains image quality even at 3x zoom. The phone also supports a front camera of 8MP along with magic focus and other features.

The smartphone runs on Android 5.1. It is packed with Mediatek MT6795 Helio X10 chipset, octa core 2.0 GHz CPU and a 3500mAh battery. The Elife E8 comes with dual SIM and 4G support. The phone features a 6 inch WQHD Super AMOLED display.

Arvind.R.Vohra, Country CEO & MD, Gionee India said "E8 is the flagship phone for Gionee India and is one of the best camera phone if not the best in the market. We are very excited to find a great strategic partner as Snapdeal for Gionee Elife E8."



Canon Photomathon India celebrates 6th anniversary

Canon launched its sixth edition of Photomathon in India. The event was conducted at Jawaharlal Nehru Indoor Stadium, New Delhi. Nearly 500 entries were noted. On the judging panel were Fashion and Wildlife Photographer—Akash Das; Travel Photographer—Ajay Sood and Lifestyle Photographer—Ravi Dhingra.

Speaking on the occasion, Kazutada Kobayashi, CEO, Canon India said, "Canon Photomathon has created an edge for photography enthusiasts, who, every year, compete to win the coveted winner title and get rewarded for their exemplary skills. Photography culture is at its peak in India and as we grow, we aim to beautifully craft the culture of capturing special memories. Through the sixth edition of Canon Photomathon India, we are providing a platform to photographers to showcase their creativity and strengthen the bond with cameras. We are excited on the response received and also how the participants learn, shoot and challenge

themselves and build relationship with fellow photographers. All in all, Canon unearths greatest talents and recognizes them through this largest photography competition."

Shivang Mehta—a wildlife photographer—conducted a workshop for the participants on the tricks of engaging photography. In addition to this, Canon cameras and printers were exhibited for the participants to get a hands-on experience. Moreover, the Canon DreamLabo stall showcased photo albums for the first time to the Indian audience. Canon had also set up a free camera health checkup camp for the participants.

The highlight of the event will be the grand prize, which is a trip to Canon Japan's Photo Clinic. The second and third position winners will be awarded with the EOS 750D+EF-S18-55 IS STM kit+8GB SD card and the EOS 700D+EF-S18-55 IS STM kit+8GB SD card respectively.

Theme winners will be gratified with the Powershot G7X and the IXUS 160 cameras.

Epson International Awards



Rajen Nandwana from Mumbai has won a Bronze Award in the prestigious Epson International Pano Contest 2015 in the open Nature/Landscape category.

The total number of entries received was 4345 from 1055 photographers from 60 countries. 2496 entries were received in the 'open' category. The main sponsor for the contest was Epson Australia.

Congratulations Mr. Nandwana!



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Degree

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control
mode



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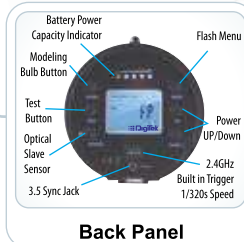
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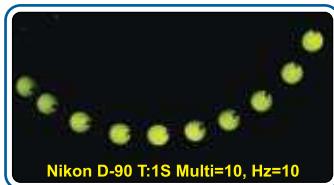
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9. High-speed flash duration: Max 1/11000s



Flash Duration - 1/11000s



Nikon D-90 T:1S Multi=10, Hz=10

Model	DSF-600 Pro Plus
Output	600 Watt
GN (ISO 100/2m/Standard Reflector)	56
Recycling Time	0.1-4.5s
Power Range	7f-stop (1/64-1/1)
Multi Times	5, 10, 15, 20, 25 times
Frequency (Hz)	1, 2, ..., 10 times/sec.
High Speed Flash Duration	FP-1/11000, F2-1/9000, F3-1/6000, F4-1/4000, F5-1/2000
Battery-Charging Time	6 Hrs (With Self-Protection)
Color Temperature	5500K±200k
Sensor Distance	≥15m
Protection Device	Overheating Protection
Triggering Way	100m, with inner 2.4GHz Remote Control
Modeling Bulb	5W LED Light
Buzz	Yes (ON/OFF)
Power Source	Interchangeable & Memory Less Battery
Battery-Charging Way	Plug-in Charging Type
Li-ion Battery	12V-6000mAh



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Panasonic rolls out two budget smartphones

Panasonic India launched two smartphones—the P50 Idol and P65 Flash. The phones are priced at Rs.6,790 and Rs.8,290 respectively. The devices run on Android 5.1 (Lollipop). They are equipped with a 1.3GHz Quad Core processors, 1GB RAM and an 8 GB internal memory support, which can be expanded to 32 GB. The smartphones also feature an 8MP rear camera enabled with LED flash and 720p HD recording as well as a 2MP front facing camera.

Both the smartphones offer 3G support. The P65 Flash uses a 2910mAh capacity battery for longer and smoother usage. It also flaunts a 5.5 inch screen blending with the metallic gold or silver finish.

Commenting on the launch, Pankaj Rana, Business Head – Mobility Division, Panasonic India, said, “Indian consumers are well aware



and perceptive buyers, well informed about technology trends and available offerings in the market. We always keep the consumer behaviour in mind at every step of our smartphone design and manufacturing strategy. With

the release of the P50 Idol and P65 Flash, Panasonic now offers nearly 30 smartphones at affordable price points for every buyer to indulge themselves or their loved ones this festive season.”

Canon announces adoption of Sol Gohalia

Canon India declared the adoption of Sol Gohalia—a village 40 kms away from Kolkata. This village is home to nearly 4500 people, who earn their livelihood from daily labour, irrigation, small businesses and other activities. For the first year, Canon’s focus is on quality of life. The company will emphasise healthcare, sanitation, primary education and environment. The plans include construction of new toilets, child friendly drinking water stations, installation of overhead water tanks and renovation of kitchens.

The company also plans to build a resource center at the school. This will be equipped with e-learning material, library and sports equipment. Canon has also undertaken levelling of the school ground to make sure that the play area is safe. Canon will also

construct a borewell to ensure a supply of clean drinking water to the children.

Kazutada Kobayashi, President and CEO, Canon India, said, “Our vision is to ensure all- round development and healthcare facilities to the people of the country. Through our flagship CSR initiative, we have tried to provide holistic living and growing infrastructure to the people of the communities. As we have touched the regions of North, South and West, East was on our agenda to join the nation



through Canon’s endeavour. As the city is getting ready for its biggest festival, Durga Puja, we too wanted to be a part of the celebration in people’s lives in our own way.”

Photographers come together to form EIPA



Photographers across Eastern India have formed an association—the Eastern India Photographers Association (EIPA). The purpose of this association is to educate and develop the status of photographers in Eastern India. Workshops, seminars etc. will

be organised across regions like Bihar, Orissa, Jharkhand, Assam and others. A meeting in Kolkata has already taken place. In attendance were 85 photographers, who discussed the structure and layout of the association. Interested photographers can get in touch with them at photographerseast@hotmail.com/ 9830081451

Konica Minolta organises colour management workshop

Konica Minolta Business Solutions arranged a one day colour management workshop at the company's Ahmedabad office. Some professionals from Konica Minolta and colour mechanics participated in this workshop. The purpose was to enhance knowledge on a subject like colour management on digital devices. Details like designing, pre-press, printing and post printing process in terms of colour management were covered. The endeavour of the workshop was to bring out ways in which standardised colours can be attained on a digital printing device and achieving of consistency. The program was a mix of theory and practical. Participants were encouraged to bring their files. This initiative by the company was appreciated by all those who attended.

Celebrate festivals with Nikon

Nikon announced new offers to bring in this year's festive season. People will get to witness the company's 'I Am Nikon' campaign and targeted advertisements on different offline channels.

The company is presenting its valuable customers with a variety of offers. Benro T600 tripod with D-SLRs like D3300, D5200 and Photron Steady PRO 560 with D3200. Nikon is also giving away an 8GB class 10 memory card and a D-SLR bag with the entire DX format camera range. A D-SLR tutorial

DVD comprising of 48 episodes will be given with the complete range of D-SLR cameras.

Nikon is also offering a D'Signer watch with Coolpix P610, Coolpix S7000, Coolpix S3700 and Coolpix S2900. A Provogue watch is being given away with CoolpixL840, CoolpixL340 and CoolpixL31. Nikon is also giving an 8GB class 10 memory card and a camera pouch with the complete range of Coolpix cameras. The company will also celebrate festivals with different contests on its

social media platforms.

Kazuo Ninomiya, Managing Director, Nikon India Pvt. Ltd. said, "Festivals are occasions to celebrate with family and loved ones; they bring peace and joy while breaking the monotony of life. To capture these special moments with loved ones, we are providing an array of benefits on purchase of Nikon products. Over the years, our customers have reposed great faith in us and their overwhelming response towards our products has aided in our growth."



Arish J Patel is a professional wedding photographer for the last 15 years, specializing in Parsee weddings. He has covered more than 700 weddings and other events. As a professional wedding photographer, he trusts Elinchrom FXR 400 studio lights manufactured by Photoquip India Limited as his preferred lighting tool.

Says Arish, "The FXR 400 studio lights provide enough flash power, even for large

groups. Changing soft-boxes to suit the subject is very easy, thanks to the simple but effective design of the accessory bayonet ring. Adjusting the power via the variable power output controller is very effective. At its maximum output, I can cover large groups with the required depth of field and at the same time, reduce its power output for perfect fill-in. And the best part is, the FXR 400 does not cost an arm and a leg".

A WEDDING PHOTOGRAPHER'S BUDDY

Let's face it. Howsoever polished your skills may be as a wedding photographer, your reputation often depends on an important ally – your equipment. There's not much that you can do if your equipment gives way during a wedding shoot; you just cannot postpone the wedding! You need a friend who is dependable; one who understands your needs; one who caters to your rigid requirements and one who has lightning-quick reflexes.

Enter the Elinchrom FRX-series of Mono lights: Convenient control over Power, Speed and Versatility!

Use them in studios, use them in outdoor shoots, as in a weddings and other events. Three models of the FRX range are available for different requirements: FRX 200 (output 200W/s), FRX 400 (400W/s) and Master RX (600W/s). Light modifiers, like soft boxes and studio umbrellas, can be easily and conveniently attached and used. And since the outer dimensions of all the three models are the same, it is easy to exchange or use the same light modifiers on all the Mono lights.

The FRX-series offer many programmable features and along with the included El-Skyport remote system, allow the photographer great freedom and safety to move around the working area without getting entangled in cables.

The FRX 400 Kit

The kit consists of two FRX 400 Mono lights with a strong carry bag, two stands for the lights, also along with a carry bag, two Portalite 66x66cm soft boxes and an EL Speed Transmitter. The 'Receiver' is a part and parcel of the mono light.



PHOTOQUIP



FEATURES

- Recycling time: 1.3 seconds
- Flash duration: 1/800 second
- An intelligent pre-flash detector system built into the Mono light detects the pre-flash of shoe-mounted flashguns and synchronises the outputs
- For the protection of your digital camera, the sync-voltage on the Transmitter is limited to a maximum of 5 volts
- To avoid overheating of the Mono light's circuits, a temperature controlled cooling fan is built in.
- Modelling light confirmation lamp blinks on/off to confirm that the flash has been triggered
- The brightness of the modelling lamp can be proportionate with Flash Power. If required, the modelling lamp power can be independently adjusted as per user requirement
- Flash output can be controlled – from full to 1/10 steps
- The 'ready' beep tone is programmable
- The accessory bayonet ring accepts the full range of light modifiers
- The centred 7mm umbrella shaft also allows the use of Elinchrom Deflector set
- Additional umbrella fitting for larger umbrellas available
- Flash-tube is user-replaceable
- Input voltage is 230V Ac
- Power auto-dump (A very important feature, which calls for a brief explanation).

Let's say that you have set the output power to Full (number 6 on the power output display). The flash capacitor gets charged for the set output. Now you decide to reduce the power, say, to 3; but the flash capacitor is already charged for full output! At this time, the 'auto-dump' feature will dump the excess charge from the flash capacitor to match the output at level 3 on the display.

Camera: Canon EOS 6D;
Aperture: f/2; Shutter speed: 1/100sec; ISO: 500



Love with a pinch of Turmeric

Giggles

Happiness in Colours

As told to **Disha Khemchandani**



Stuti Sakhalakar Dasgupta

Stuti Sakhalakar Dasgupta—former advertising and television professional—discovered the joy of wedding photography after experimenting with fashion and studio shoots.

Her venture, 'The Cheesecake

Project' has been named so because of her belief that the feeling of being in love is just like the feeling of relishing a cheesecake. When it comes to wedding photography, she strongly believes that a photographer must have an eye for what the other person is feeling to be able to capture the expression. From taking pictures of pre-wedding ceremonies such as *Mehndi*, *Sangeet* to covering wedding rituals, Stuti also covers pre and post-wedding shoots, stylised bridal portraits, getting ready for the wedding pictures and a lot more. To know more about her, visit cheesecakeproject.blogspot.com | **SP**





Camera: Canon EOS 6D;
Aperture: f/2.8; Shutter speed: 1/160sec; ISO: 320

Anticipation



New life

Camera: Canon EOS 6D;
Aperture: f/4; Shutter speed: 1/80sec; ISO: 1200

Your first step towards a
DIGITAL DRY PHOTOLAB.
THE MINI 6-COLOUR
EPSON SL-D700



In your eyes

Camera: Canon EOS 6D;
Aperture: f/1.8; Shutter speed: 1/80sec; ISO: 1000



Camera: Canon EOS 6D;
Aperture: f/3.2; Shutter speed: 1/125sec; ISO: 320

The mischievous spark





Camera: Canon EOS 6D;
Aperture: f/4; Shutter speed: 1/166sec; ISO: 320

Fairytale



Sunsets and love



Camera: Canon EOS 6D;
Aperture: f/5.6; Shutter speed: 1/640sec; ISO: 100

Happy in love

Camera: Canon EOS 6D;
Aperture: f/4; Shutter speed: 1/160sec; ISO: 500





A NOTE TO OUR READERS

1. The picture has to be horizontal.
2. Kindly ensure that the longer side should measure atleast 17 inches, at 300ppi.
3. Low resolution images will not be accepted.
4. We do not check images on online galleries.
5. Kindly ensure complete contact/address details are provided. Winners will have to collect their prize from *SP's* Mumbai office or send an authorised representative to do so.
6. Please make sure that your picture does not have your name/logo on it.



Picture
of the
Month

Photograph by
Amit Vakil

PICTURE OF THE MONTH

We are sure that all of you have a few pictures that you think are prize worthy. It happens very often that you don't know where to send the image that could put a feather in your cap. If you have such images (we're sure you have many!), send us ONE such horizontal image. If it qualifies, we shall publish it as a double-spread.

- a. You have to guarantee that the picture was shot by you
- b. If there are people in the picture who can be identified, we'll need a model release
- c. The picture should not have been printed elsewhere (magazine newspaper, or offered to any publication)
- d. Mark the entry as "Picture of the Month" and rename the file using your name
- e. You may send images via print/e-mail to: Next Gen Publishing Ltd., 2nd Floor, C Wing, Trade World, Kamala Mills Compound, Senapati Bapat Marg, Lower Parel (W), Mumbai 400013 (or) photo.india@gmail.com



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Camera Bag


VANGUARD

Shades of Love

As told to **Disha Khemchandani**



Arjun Kartha

that will last a lifetime.

Arjun is a category winner of the Indian Wedding

Arjun Kartha is a wedding photographer with a candid, contemporary and an off-beat approach to shooting Indian marriages. Along with his wife Praerna, they work as a team. With a penchant for making 'fun' photos, they love creating behind-the-scenes memories

Photographer of the Year 2011 award. When he is not gorging on wedding food, he helps young photographers learn the ropes of photography via classes, workshops and through his blog. Arjun is also a member of the Fearless Photographers and the Wedding Photojournalist Association (WPJA)—two associations that recognize excellence in wedding photography.

Based in New Delhi, Arjun and Praerna travel extensively and are available for assignments all over India and South Asia or wherever a wedding takes them! Check out his work at www.arjunkarthaphotography.com

Mehendi moment

Camera: Nikon D700;
Aperture: f/2.8;
Shutter speed: 1/200 sec;
ISO: 1250

Strike a pose!



Classic portrait



Camera: Nikon D4;
Aperture: f/2;
Shutter speed: 1/125 sec;
ISO: 800

Anand-Karaj



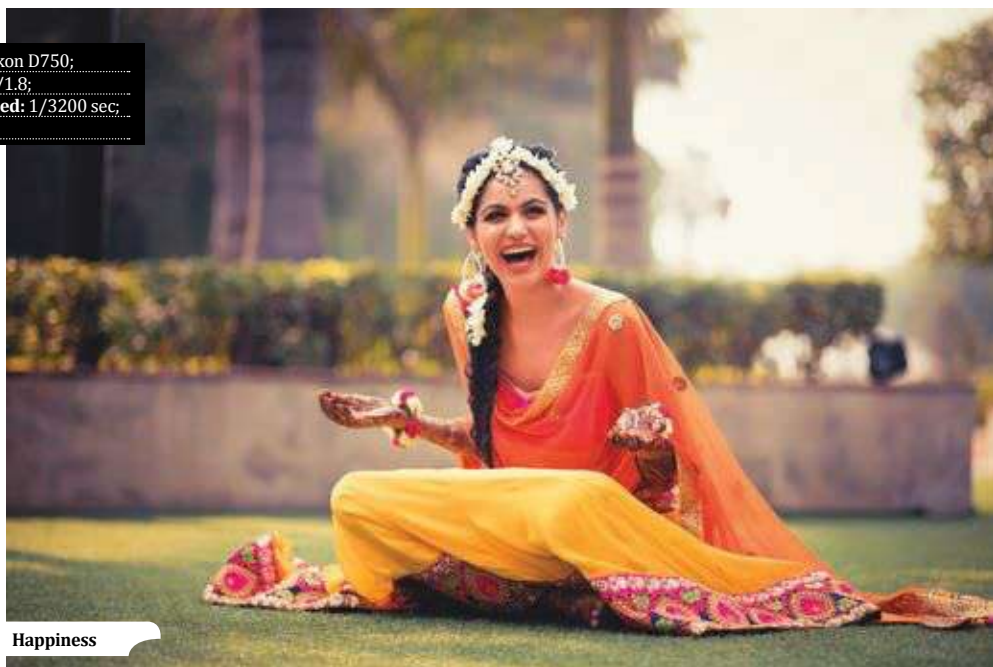
Camera: Nikon D700;
Aperture: f/1.4; Shutter speed: 1/160 sec; ISO: 1000

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That special moment

Camera: Nikon D750;
Aperture: f/1.8;
Shutter speed: 1/3200 sec;
ISO: 400



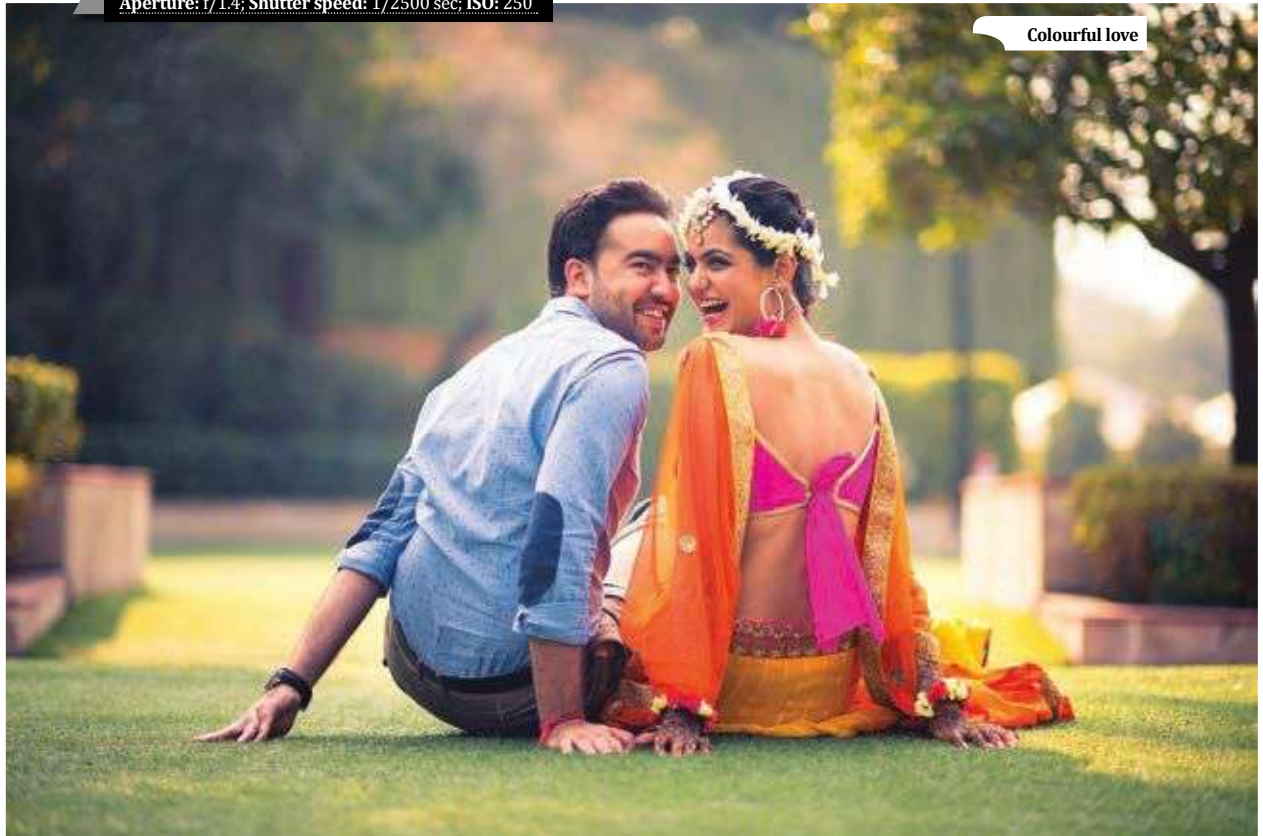
Happiness



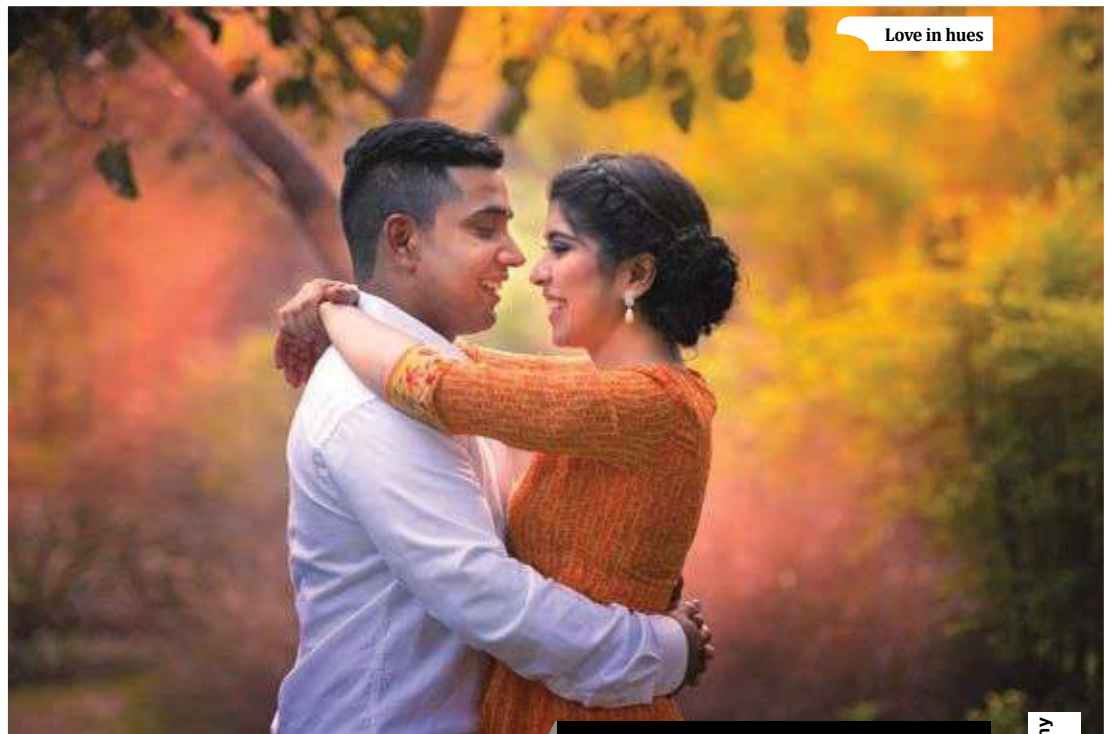
Camera: Nikon D700;
Aperture: f/1.4; Shutter speed: 1/160 sec; ISO: 640

Camera: Nikon D4;
Aperture: f/1.4; Shutter speed: 1/2500 sec; ISO: 250

Colourful love



Love in hues



Camera: Nikon D750;
Aperture: f/2.8; Shutter speed: 1/200 sec; ISO: 400

Sunset happiness



Camera: Nikon D4;
Aperture: f/1.4; Shutter speed: 1/160 sec; ISO: 100

Camera: Nikon D4;
Aperture: f/2.8;
Shutter speed: 1/8000 sec;
ISO: 400



Love in a cornfield

Camera: Nikon D750;
Aperture: f/1.4;
Shutter speed: 1/400 sec;
ISO: 160



Celebrating love!

Save the date!



Camera: Nikon D4;
Aperture: f/2.8; Shutter speed: 1/320 sec; ISO: 160



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EXIF data not available

Sealed with a ring



Happy Beginnings!

As told to **Disha Khemchandani**



Mousam Pattanaik

Mousam Pattanaik—photographer from Odisha—developed his love for art and nature thanks to the lush landscapes of his hometown. His photographic journey began with a Nokia 5300, photographing the scenic beauty around him. It is when he moved on to a compact

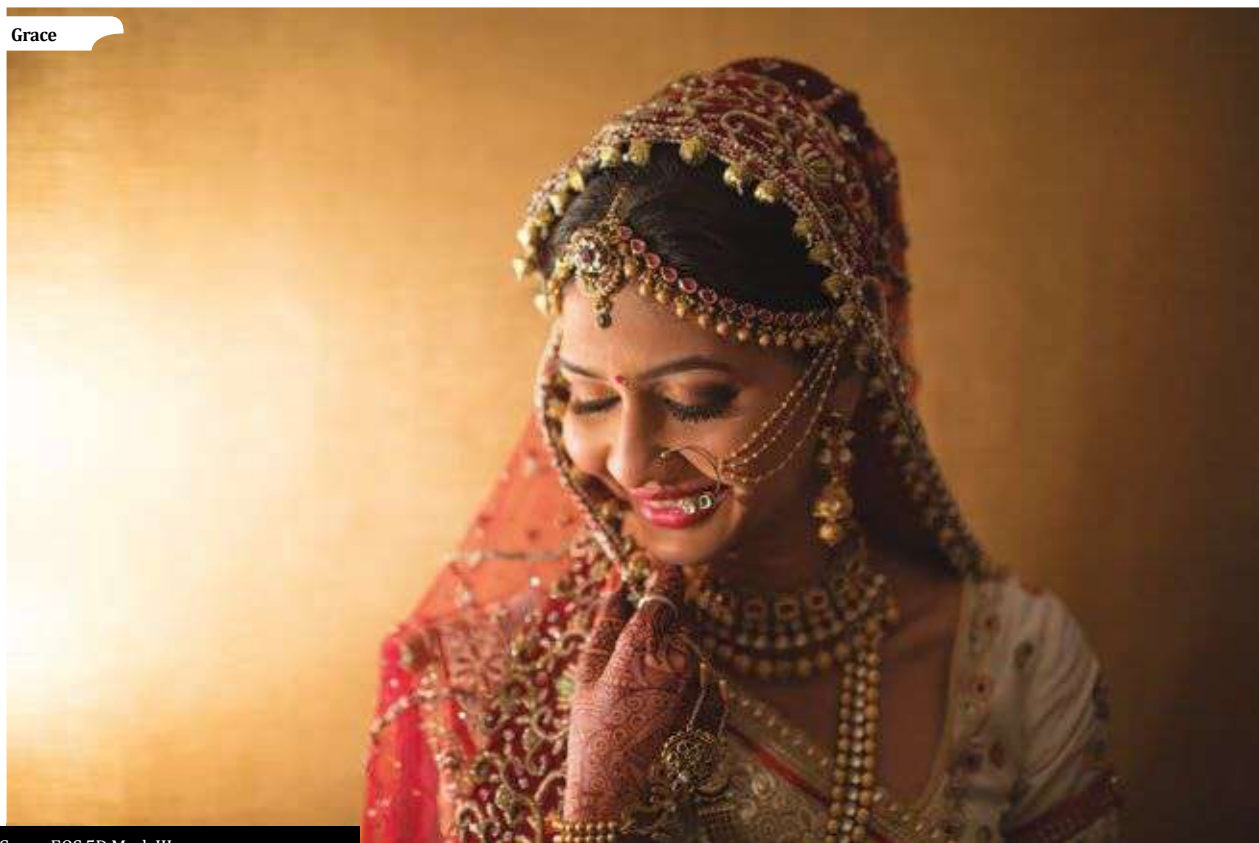
point-and-shoot camera did he really understand the basics of photography. He has secured the second position in the Ted X and F-Stop photography contest based on the theme, 'Celebration of Life'. Interning with Ronny Sequeira—an advertising photographer—taught him the nitty gritty of lighting. He was able to experiment beyond his boundaries. Mousam has started Wink—a wedding photography firm with an associate, Neerja Panchal. To know more about his work, visit www.facebook.com/wiink.mn

Camera: Canon EOS 5D Mark III;
Aperture: f/1.2; Shutter speed: 1/1000 sec; ISO: 2000

The happiest bride



Grace



Camera: Canon EOS 5D Mark III;
Aperture: f/1.6; Shutter speed: 1/160 sec; ISO: 800

Camera: Canon EOS 5D Mark III;
Aperture: f/1.8; Shutter speed: 1/400 sec; ISO: 1600



Daddy's girl



Colour of love



Camera: Canon EOS 550D;
Aperture: f/2.8; Shutter speed: 1/32 sec; ISO: 800

Satisfaction



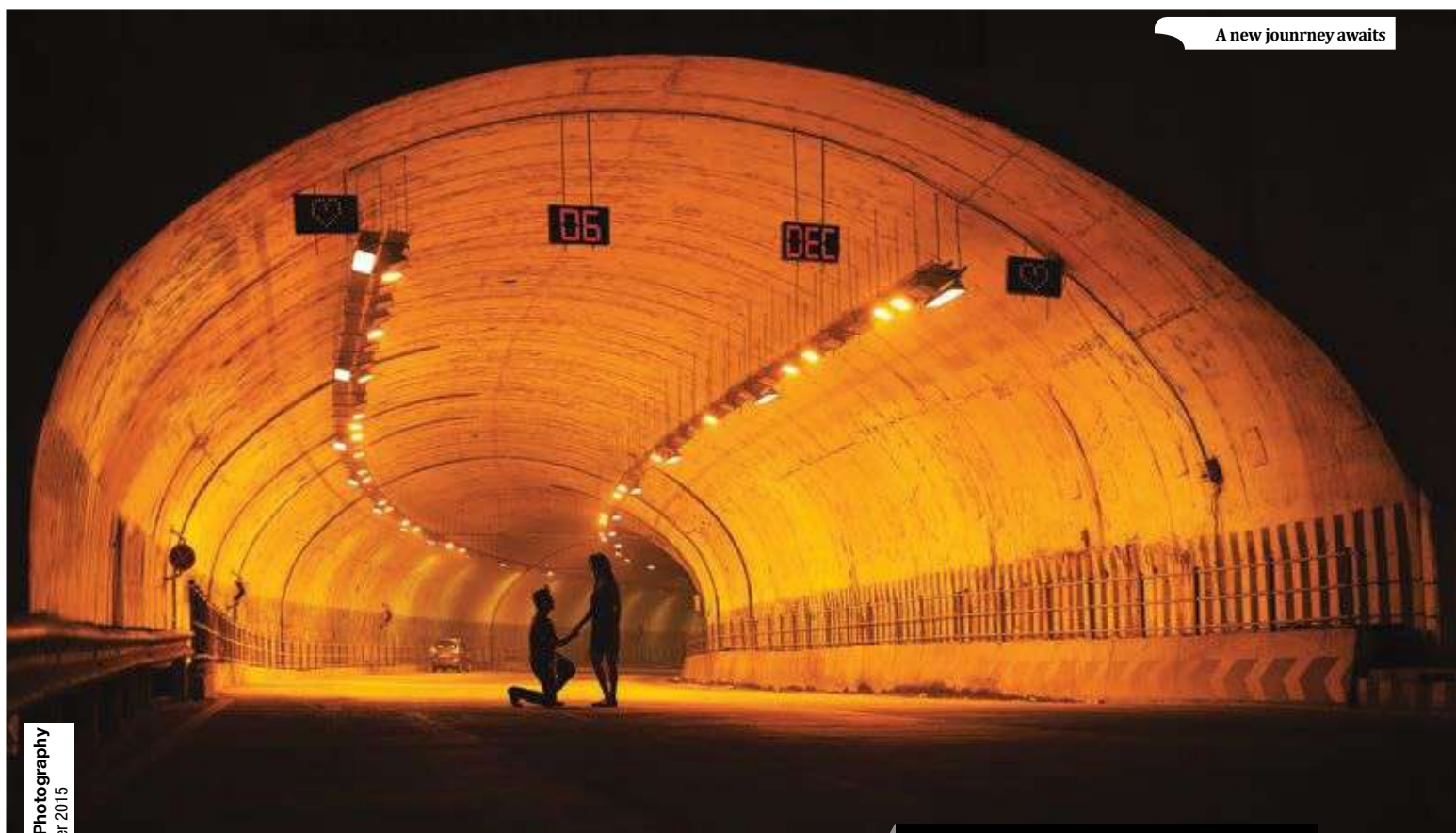
Camera: Canon EOS 5D Mark III;
Aperture: f/2.2; Shutter speed: 1/500 sec; ISO: 250

Camera: Canon EOS 5D Mark III;
Aperture: f/2.2; Shutter speed: 1/320 sec; ISO: 400



Love announces itself

A new journey awaits



Camera: Canon EOS 5D Mark III;
Aperture: f/2.5; Shutter speed: 1/320 sec; ISO: 1000

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Vimal Parmar

Vimal Parmar discovered the joy of photography at the age of 14. Black and white pictures from a Gujarati magazine, 'Kumar' along with access to National Geographic magazines at school, further piqued his interest.

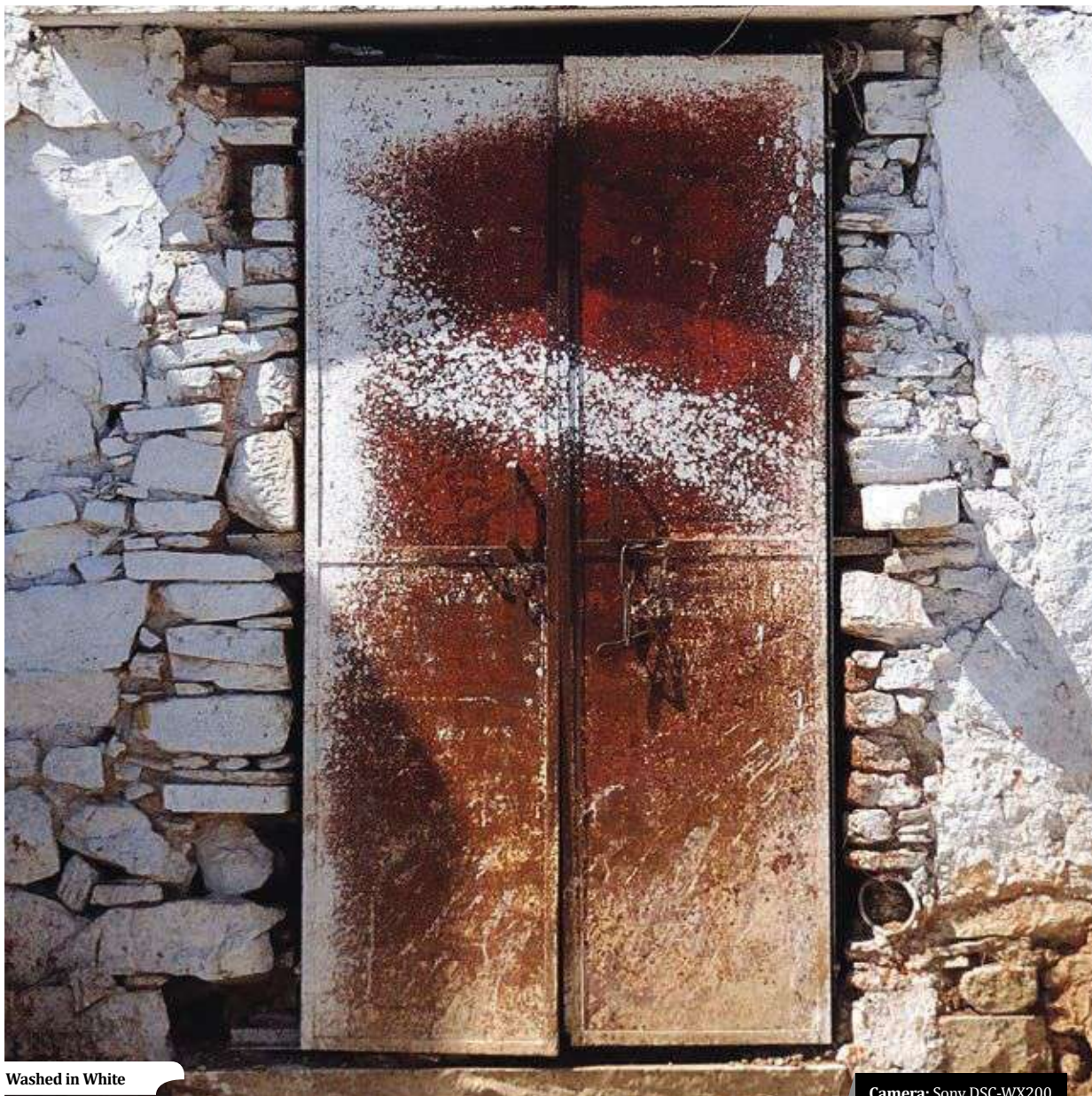
He experimented with his father's Adox camera (120 format) and then later used Canon QL19 (35mm format). His first job at a printing and publishing firm enabled him to explore and understand different kinds of images.

His stint at Agfa Gevaert India Limited gave him an opportunity to interact with some of the foremost photographers of India. He also explored photography equipment and literature. He was also able to hone his darkroom skills.

At his current workplace, TechNova, he has understood the ropes of digital imaging, which includes digital printing options along with a wide range of media.

Rich VARIETY

As told to **Disha Khemchandani**



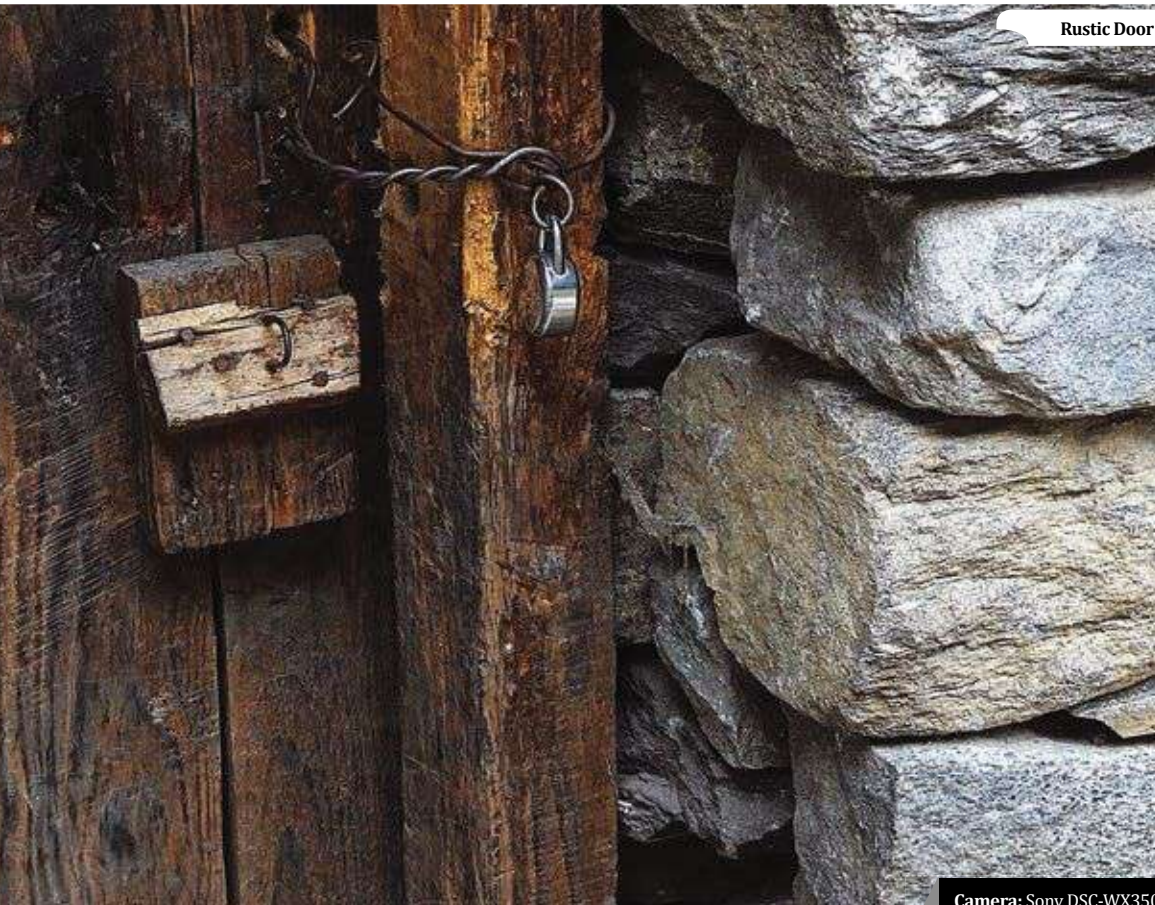
Washed in White

Camera: Sony DSC-WX200
Aperture: F/5; ISO: 100

Camera: Panasonic DMC-ZS5
Aperture: F/3.7; ISO: 320



Padlocked



Rustic Door

Camera: Sony DSC-WX350
Aperture: F/4.5; Shutter speed: 1/60sec; ISO: 125

Camera: Sony DSC-WX350;
Aperture: F/4; ISO: 80

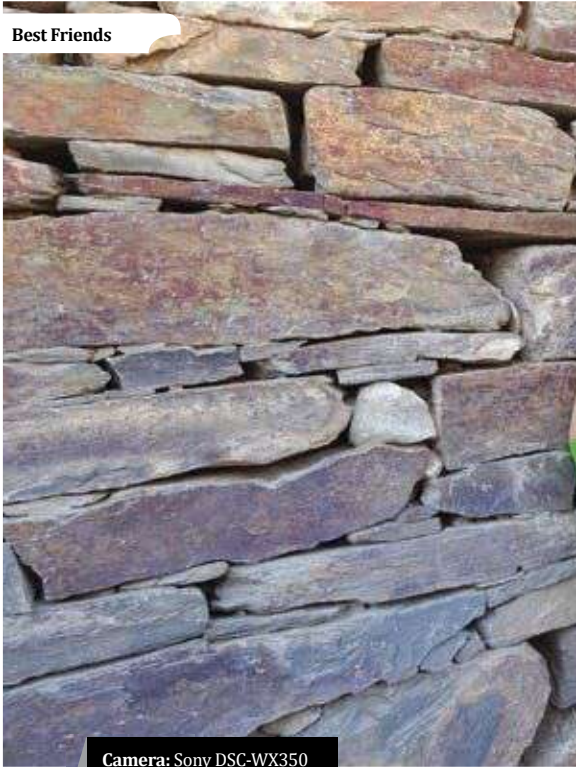
Giddy-up!



Camera: Canon EOS Digital Rebel
Aperture: F/8; Shutter speed: 1/400sec; ISO: 200



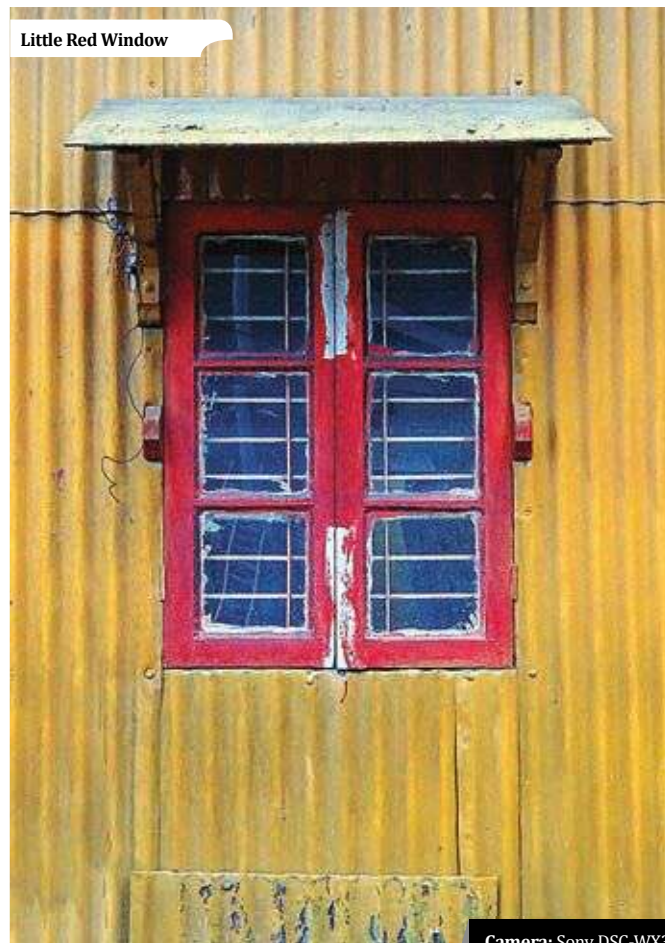
Best Friends



Camera: Sony DSC-WX350
Aperture: F/3.5; ISO: 80



Sela Lake



Little Red Window

Camera: Sony DSC-WX350
Aperture: F/4.5; ISO: 800



My Best Friend

Camera: Canon EOS Digital Rebel
Aperture: F/8; Shutter speed: 1/50sec; ISO: 400

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Dancing Shoes

Camera: Sony DSC-WX350;
Aperture: F/5; ISO: 400

Bonding



Camera: Panasonic DMC-FX30;
Aperture: F/3.4; ISO: 200



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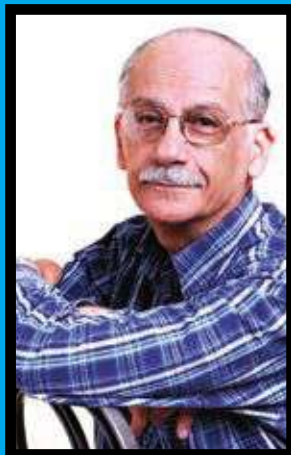
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If I Were You



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Our Imaging Expert

No one can take a picture that everyone likes. But, almost every picture can have scope of improvement. Often, we are not our best critics, while others can immediately point out the faults. In If I were you, our expert comments on how your pictures could be taken to another level.

▣ **Rohinton Mehta,**

Technical Editor, Smart Photography

Original



Power Lines

This picture of power lines against a setting sun comes to us from James Soibam, via email.

Such subjects can be interpreted in more than one way; some may like a darker, sombre mood, others may prefer a lighter image.

James mentions that he used an aperture of f/25 (I have no way of checking that since the EXIF data is missing from his picture). *If I were you*, I would have used f/8 or f/11 (depending on the lens used) and *manually* set the lens close to infinity focus if I wanted the sun to be sharp. (Remember not to look at the sun through your lens as it could cause permanent damage to your eyes). Alternately, I would have tried using the lens wide open, with focus on the electric pylon. This would have possibly thrown the setting sun out of focus. Using the lens wide open would have also provided a faster shutter speed for a sharper electric pylon.

In the edited image, I have brought in some details where I felt details should have been there.

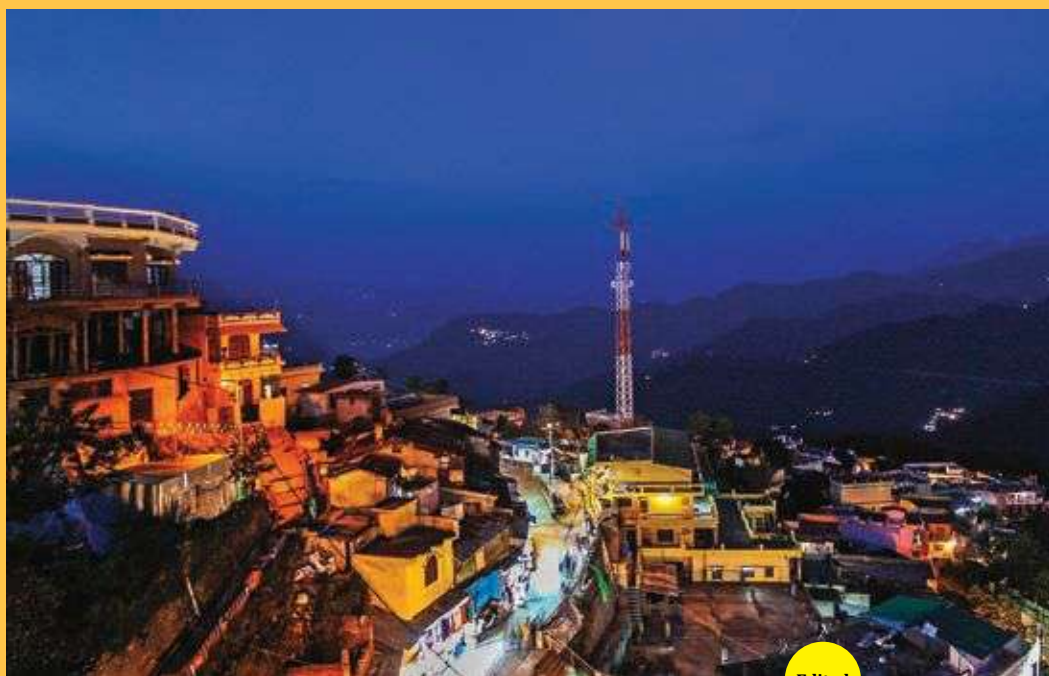
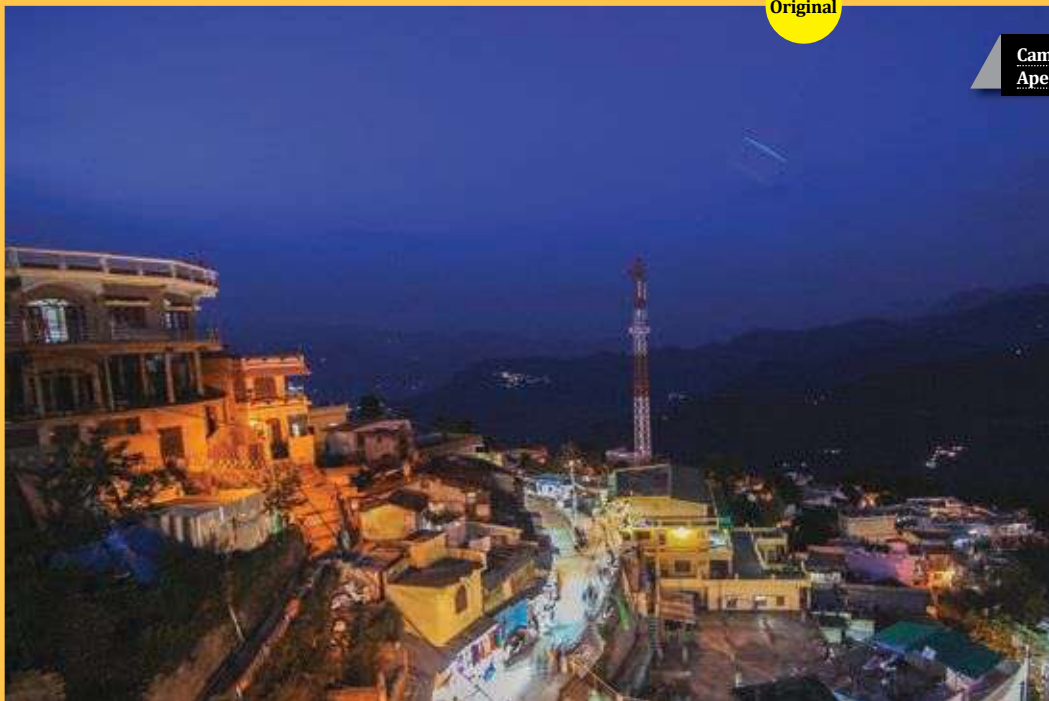
Edited



Camera: Nikon D3100;
Aperture: F/25; Shutter speed: 1/50sec; ISO: 200

Original

Camera: Canon EOS 550D; Lens: 11-16mm at 11mm
Aperture: F/2.8; Shutter speed: 2sec; ISO: 400



Since this is a night scene, you have used the lens wide open at $f/2.8$ with a resulting shutter speed of 2 seconds at ISO 400. *If I were you*, I would have closed down the lens aperture by one stop, to $f/4$. Doing so would have provided better overall sharpness; but the shutter speed would have gone to 4 seconds! I take it that you did use a firm tripod! Alternately, the same shutter speed of 2 seconds could be used, with ISO sensitivity increased from 400 to 800.

Nightscape

Subho Saha is a teacher by profession who also loves photography and travelling. He has sent us this photo with a request for guidance on improving it.

Subho, you have shot the picture using an extreme wide-angle lens, with the camera pointing downwards. This has caused the typical wide-angle-

distortion (the outward tilting of the taller structures on the left). *If I were you*, I would have ensured that my camera's imaging sensor was parallel to the structures. Doing so would have prevented the buildings from tilting, but at the same time, would have included too much of the sky. This could be taken care of by cropping the excess sky during post-processing.

In the edited image, I have, using Photoshop, straightened the tilted structures at the left, toned down the overexposed central path, brightened the remaining areas and slightly sharpened the entire image. And yes, I also cloned out what appears to be two streaks of highlight in the right upper area of the sky that you can see in the original image. I am not sure what has caused these highlights!

IF I WERE YOU

E-mail your images at sp@nextgenpublishing.net

Note: If I Were You is meant to encourage and guide readers, and help them improve their photography. Please ensure that the required camera/exposure details are sent to us (or are available in the EXIF data). We shall not accept images for this section if the required data is not available. Readers are requested to send their images at 300ppi for 8 x 10-inch size. If they are too small, working on them is difficult, and hence they may be rejected.



Original

Camera: Canon PowerShot G15;

Lens: 28-140mm equivalent

Aperture: F/2.8;

Shutter speed: 1/400sec; ISO: 80

Edited



The Dragonfly

SP reader Charanjeet Singh loves macro photography and has taken this photo of a dragonfly at Kansal Forest, Chandigarh. He says that he does not have a “powerful camera”. He further says that very often, as in this case, many factors are not under the control of the photographer. Hence he wants to know how to improve this picture. Charanjeet, the Canon G15 has a Macro mode that allows you to shoot macro subjects from as close as 1cm. Of course, it would be difficult to approach very close to a subject like your dragonfly, but I think in your case you were not close enough. Secondly, judging from the sun’s reflection on the insect’s head, it appears that you photographed it

when the sun was high in the sky. Dragonflies, butterflies and the like should be photographed early in the mornings when it is still quite cool. These insects need a certain amount of body warmth before they can fly.

Also keep in mind to ‘stop down’ the lens to say, f/4 or f/5.6 for a better depth of field. At f/2.8 – that is, with your lens wide open, DOF is restricted and even a small movement of your

hand can put the subject out of critical focus. *If I were you*, I would have taken this shot on Aperture Priority mode at f/4 as well as f/5.6 at ISO 160 and 320 respectively.

In the edited image, I have cropped the picture (so that it appears to have been shot from a closer distance), increased the contrast (since the original lacks contrast) and sharpened it in Photoshop. |**SP**

Ask Uncle Ronnie



Full-frame or APS-C?

I am interested in macro photography. Right now I am using a Canon 600D with a Tamron 90mm f/2.8 macro lens. I am satisfied with the lens but planning to upgrade my camera body. My question is should I go for a full frame sensor or APS-C sensor? I realise that a full-frame sensor will give me more freedom to shoot at high ISOs (which is needed in macro) but APS-C sensor will give me more pixel density and magnification. I am confused between 7D Mark II and 6D. Please help.

Adil Imtiaz, Patna

How did you get to the conclusion that macro photography involves the use of high ISO sensitivities? To get the best out of any digital camera, one should try and use the 'native ISO' – the ISO for which the sensor is designed for. And this is true for any genre of photography.

Depending on the illumination level, you may of course need to increase the ISO, especially if you want to use a narrow aperture (for greater depth of field) as well as a faster shutter speed (to avoid camera movement during the exposure). And this is independent of the sensor size.

All else being equal, a full-frame camera will offer better tonality and dynamic range as compared to a APS-C model. In practical terms though, you may not notice the difference unless you are using a very high ISO (which you shouldn't, unless really necessary)

flash and at the same time, keep you at a safer distance from a possibly dangerous/venomous critter.

Personally, between the two models that you have mentioned, I would opt for the 7D Mark II because of its superior autofocus performance and newer technology. I will also add that in many situations, I turn off the autofocus when doing macro photography, especially if the subject is in close proximity of small twigs or leaves which could affect the accuracy of the autofocus system.

A professor asks...

1) I am using a Canon EOS 600D with 18-55mm, 55-250mm and 10-18mm wide-angle-zoom lens. I want to buy a new standard zoom lens. I am thinking of buying the latest Tamron 18-200mm f/3.5-6.3 Di II VC lens. What would you recommend? Is this lens good? Or should I buy a Tamron 18-270mm f/3.5-6.3 Di II VC PZD? Or would you recommend me something else?

2) My 600D camera properly clicks 50-70 shots in proper manner. But after sometime, it shows 'Busy' message and waits for 2-3 or sometimes 5-7 seconds to respond back. Is this a problem with the camera or something else? What should I do to get it resolved?

Prof. (Er) Anand Nayyar

1) First, convince me as to why do you want a new lens? You already have three good lenses that cover the focal range of the new lens that you want to buy. May be you are considering the bulk and the weight of the three

and also create a very large image. On the other hand, a APS-C sensor camera will allow you to photograph your macro subjects from a greater distance (for the same magnification). This has advantages: you are unlikely to cast your own shadow on the subject, have more space in case you want to use external





Tamron 18-200mm f/3.5-6.3 Di II VC lens

lenses combined. If that is the case, you could go in for the Tamron 18-270mm f/3.5-6.3 Di II VC PZD lens but please be aware that this lens is 'slower' than your Canon lenses and you may face an occasional problem with autofocus, especially with low contrast subjects and in low light. Do keep in mind that any zoom lens greater than 5x, made by any manufacturer, is a compromise in image quality.

2) From what you have mentioned, the 'problem' seems to be memory cards that you are using. Please borrow a 'faster' memory card from someone and try it out.

Camera for wildlife photography

I have completed my M.Sc multimedia and want to be a wildlife photographer. Are there any professional courses for this or should I practice it myself? Is macro photography also included in this? I am really passionate about a full-time career in wildlife photography. So what should I do? Also which D-SLR and lens would you prefer among the Nikon D5200 and Sony Alpha 58 under the budget of Rs.50,000 for landscape and macro photography?

Omkar Vats, via email

To learn about wildlife photography courses in India, kindly search the web. To the best of my knowledge, DCP Expeditions conduct extensive



Tamron 18-270mm f/3.5-6.3 Di II VC PZD

programs in wildlife photography in Mumbai. There may be others, but I am not aware of them.

Please note that lenses suitable for landscape photography will not be suitable for wildlife photography. You will require different lenses for both these genres.

I do understand that you have a budget restriction. But honestly, both the models that you have mentioned – as good as they are – may restrict your

wildlife photography in one way or the other. I am mentioning this since you wish to make wildlife photography as your career.

As cameras go, both the models you have mentioned are capable of producing decent images. If you are living in a city where Nikon and Sony have their own store, I suggest you go there and get a feel of the models in question. Also ascertain that they have the macro lens that you may require in future. Better still, decide on the camera after you join a training course and learn about wildlife photography. Who knows, you may then even consider spending more to procure a camera that will definitely serve you better than the cameras you are considering today.

Queries on Nikon D5300

I own a Nikon D5300.

- 1) Is depth of field preview available on this camera?
- 2) How do I read the histogram?
- 3) How do I take panoramic shots using my D-5300?

Dhananjay Ingle, Nagpur

Dhananjay, I sincerely suggest that you read your user manual.

- 1) No.

Nikon D5200





Nikon D5300

b) Tamron AF 18-200mm F/3.5-6.3 DiII VC. This new lens from Tamron was featured in the September 2015 SP Accessories Special as well.

3) Filters: In the July'15 SP (Landscape/Macro Special), it was mentioned "Used correctly, a polarising filter reduces atmospheric haze, removes glare, saturate colours, deepens blue sky and to a certain extent increases the shadow details". Will it be possible to explain how a CPL filter should be used correctly?

Arijit Das

1) Here are the main differences between the Nikon D5300 and D5200:

2) If the histogram touches the left side of the display, it generally indicates underexposure (or at least some portion of the image is underexposed); if it touches the right side of the display, it generally indicates overexposure (or at least some portion of the scene is overexposed). Any histogram should be viewed in context to the subject. For example, if you are shooting fresh snow in sunlight, the histogram may touch the right hand side of the display (depending on your exposure) but need not necessarily mean overexposure unless it shows a vertical spike.

Do keep in mind that what you are seeing is the histogram of a JPEG file (even if you shoot only in Raw, the camera automatically creates a JPEG preview for the histogram). Generally, and depending on the camera model, you may be able to recover 1 - 1.5 stops of overexposure in a good image editing program.

3) The D5300 does not have a dedicated panorama mode. As such, you would have to take several pictures and join them in Photoshop. Ensure that each following picture overlaps the earlier one by at least 30%. Explaining the entire process is not within the scope of this write-up but you may look forward to an article on this topic in one of our future issues.

Multiple Queries

First of all I want to profusely thank the entire SP team for encouraging us in the world of photography and explaining so many complex concepts and techniques with such ease. A special thanks to Uncle Ronnie for his wise advice to the readers in the Ask Uncle Ronnie section. I have decided to upgrade to a D-SLR and have decided to go with one of the Nikon D-SLRs. Request your help regarding few doubts:

1) There is a good price difference between the Nikon D5300 and D5200 (by MRP 15K). Will D5200 be a good enough D-SLR body to start with or it will be wise to spend the extra money and get a D5300?

2) Regarding the lens I have two options. Please let me know which one will be better:

a) Nikkor AF-S 18-55 mm VR II kit lens + AF-S 55-200 mm VR II Kit Lens

	D5300	D5200
Image processor	Expeed 4	Expeed 3
<i>Expeed 4 is a definite improvement over Expeed 3.</i>		
Continuous shooting	5fps	3fps
<i>5fps is an advantage</i>		
Wi-Fi and GPS	Built-in	Optional
<i>Though useful, its not a game changer!</i>		
ISO, without boost	100-12,800	100-6400
<i>Don't waste sleep over it!</i>		
LCD	1,037,000 dots	921,000 dots
<i>The 5300's LCD is preferable</i>		
Weight, including battery	480g	555g

The 75g less weight of the D5300 is like having 3 less AA size batteries in your camera bag!

Personally, I would opt for the D5300, because of the Expeed 4 image processor and 5fps.

2) The Tamron zoom lens that you mention, will cover the focal length of the two Nikon lenses and hence would be more convenient. Do keep in mind though that any zoom lens, from any manufacturer, that goes over 5x is a compromise in image quality. In terms of image quality, I would prefer the two smaller Nikon zooms.

3) Please check the article on the use of polarising filters in this issue. |SP





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Vivek Sequeira

work, visit <http://www.vivekstudio.com/>

Vivek Sequeira—the man behind Vivek Studio—is a destination wedding photographer, who has covered weddings at places such as Bahrain, Malaysia, Thailand, USA etc. His work has been recognised nationally. Recently, he was presented the 'Shari Ratna' award by the Shari Academy of Professional Photography. More than 50 newspapers all across India have carried his work. Vivek's style of wedding photography is complete with a sense of timing and angles, elegant backgrounds, creative lighting effects etc. To know more about his

What made you pursue wedding photography as a career?

Weddings have always fascinated me. They have so much to offer like place, culture, clothes, people, food, tradition etc. Being an artist I couldn't ask for more than this.

Did you learn the nitty gritty of photography all by your experiences or an academic course helped you polish your basics?

I am self learned. I've had no formal training. However, many people have guided and supported me. Everyday experiences at weddings have contributed to my photography knowledge.

As told to **Disha Khemchandani**



Shower of blessings



A tune for the beloved

© Vivek Sequeira



Love amidst fireworks

Tell us about any of your memorable experiences while photographing a wedding.

There are far too many to mention here as each wedding is a new experience. And that's what keeps me going.

If you are photographing a couple, who are shy in front of the camera, how do you break the ice?

Humour has been my saviour. We have to think on our feet and act fast. As a photographer, we get to play multiple

roles just to get people comfortable.

What is your take on story over technique?

Everybody loves a good story. However, techniques are important too. Both need to compliment each other.

What tips would you like to give newbies when it comes to lighting the subject?

Lighting is the key followed by composition. I would advise them to

get the mood, dimension followed by texture for good light and then composition. This can only be mastered by trial and error.

What are the challenges you have faced as a wedding photographer?

The new generation(mostly couples) is all for candid and the older generation(parents, uncles, aunties etc.) wants conventional coverage in the wedding. Striking a balance between them is a major challenge.



© Vivek Sequeira



© Vivek Sequeira

Different yet together



© Vivek Sequeira

An equal match

Eye-reaching smile



Wedding shenanigans



Only mine!

© Vivek Sequerra



© Vivek Sequeira

It's time!

How do you take pictures under difficult lighting conditions?

The key is to match white balance on the skin. It is very difficult to get it right because of the daylight or the kind of lighting people use at venues such as ambient lighting, fluorescent or halogen lights. Proper white balance and exposure is the trick.

Any word of advice for students wanting to pursue wedding photography?

Get your basics right and make sure you have a very good foundation. Try and assist a wedding photographer for two years at least so that you get hands on experience.

What do you think is the future of candid wedding photography?

Candid wedding photography is here to stay. However, in the long run, a good blend of candid and conventional coverage is what will flourish. **[SP]**



© Vivek Sequeira

Just married!

फोटोग्राफी क्षेत्रात असणाऱ्या व या व्यवसायात उतरू पहाणाऱ्या प्रत्येकाला मदत व्हावी व समृद्ध जीवन जगता यावं या एकाच उद्देशाने प्रेरीत असलेल्या व फोटोग्राफी क्षेत्रातील ३० वर्षांपेक्षा अधिक अनुभवी श्री. अभय सावंत व श्री. पराग शिंदे यांजकडून

भारतात प्रथमच तुमच्या फोटोग्राफी व्यवसायाला
वृद्धींगत करण्यासाठी उपयोगी ट्रेनिंग डीव्हीडीज् आणि त्याही **मराठीत !**



फोटोफेअरला आमच्या B11 (समर्थ अल्बमस्) स्टॉलला भेट द्या
व आपल्या उज्वल भविष्याची सुरवात करा !



कॅमेझीया पथीवाच !



Kerala's Kalaripayattu

✎ R Srinivasan

It is unfortunate that though many of us are aware of international martial arts such as Karate and Kung Fu, but we are unaware of 'Kalaripayattu', an Indian martial art form.

Martial arts are traditional fighting methods that have been handed down from generations as a form of self-defence, fitness and sport. It is unfortunate that while many Indians are aware of international martial arts such as Karate and Kung Fu, they are unaware of the various fighting forms that are practised in India and one such martial art is 'Kalaripayattu'.

Evolution

Considered to be the oldest martial art, Kalaripayattu originated in Kerala around 3rd century BC to 2nd century AD and has found mention even in

ancient Vedic texts. Shrouded in secrecy, it was taught by masters or Gurukals in schools known as kalaris. These kalaris created a deadly fighting force, as all-round warriors, for local kings. The kalaris were constructed as per Vaastu Shastra principles and the training pits used soft red mud for a cushioning effect to prevent injuries while sparring. The fighting art uniquely incorporates elements of yoga, dance and healing methods. Some believe that sage Agastya may have developed the fighting technique while others believe warrior saint Parasurama, Lord Vishnu incarnate, may have created Kalaripayattu. The martial art faced



a decline when the British banned its practice to prevent rebellion and its resurgence began around the 1920s. As of today, it has three regional forms or styles such as northern, central and southern.

The three forms

Northern Kalaripayattu (Vadakkan Kalari), practised mainly in North Malabar, is based on flexible movements and evasions and places greater emphasis on weapons.

Central Kalaripayattu (Madhya Kalari) is practised mainly in northern Kerala and places emphasis on lower body strength and agility.

Southern Kalaripayattu (Varma Kalai) places emphasis on empty hand fighting and the ability to strike at vital pressure points or 'marmas' (See box). They (marmas) are junctures in the body where tissues meet, such as muscles,

veins, ligaments, bones or joints. There are totally 108 marma points in the body of which 64 points, if pierced hard, could result in death. So to discourage their misuse, this deadly technique was taught only to a trusted few. Some might recall the scene from the Tamil hit movie 'Indian', or its Hindi version 'Hindustani' in which actor Kamal Haasan employed sharp jabs to vital pressure points to kill or maim the corrupt.

Marma Points

Maasa marma (on the skin)
Asthi marma (at bones)
Snayu marma (at the muscles)
Dhamani marma (at arteries)
Sandhi marma (at the joints)
Shira marma (at the nerves/veins)

Traditional Treatment

In view of their knowledge of the human body, most Indian martial artists are knowledgeable in the field of traditional marma medical treatment (marmachikitsa) and massage. Marma treatment is identified with Siddha, the traditional Dravidian system (attributed to sage Agastya), and not north Indian Ayurveda. References of marma treatment, to treat general ailments, diseases, muscle and bone injuries and set displaced bones using different oils, pastes, herbs etc, can even be found in ancient Rig Veda and Atharva Veda texts.

Massage techniques employed medicated oils for physical agility and strength, to relieve the body from aches, muscular pains, improve mental alertness, reduce tension and keep one disease-free.

Pressure was applied using the fingers, thumbs or toes at pressure points with a



International martial art forms	Countries
Karate	Japanese
Tae Kwon Do	Korean
Judo	Japan
Kung Fu	China
Muay Thai	Thailand
Krav Maga	Israel



Some of these medieval weapons are rarely taught today.

Weapons	Traditional names
Arrow & Bow	Ambu and Villu
Trident	Trisool
Forward Curved Sword	Kaduthila
Spear	Kuntham or vel
Axe	Venmazhu
Sword	Val
Double deer horn dagger	Maduvu
Fist Dagger	Kattari/Kataram
Flexible sword	Urumi/ Surul Val
Shield	Kedham
Knife	Katthi

high concentration of energy and in the foot massage, the feet and body weight are used to massage the person.

Conclusion

Given the current scenario of 'Make in India', it would be heartening if Indians took pride in learning about an Indian martial art form just as they are interested in learning Karate, Judo etc.

It would be great if the traditional art

form, which has a perfect understanding of how the mind and body function, were to be given its due. It should be accepted as a gift to the modern world, for mental discipline, character development, to build self-confidence and for traditional healing methods with no side effects. After all, Indians who are faced with increased stress levels ought to take pride in an Indian martial art form, which is also imbued with so many benefits to the mind and body. |SP



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Anupama Dayal

First Look
Shallu & Navin
Jindal's Sprawling
Delhi House

**RUNWAY TO THE
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Manish Malhotra
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+
**Super Chic
Kitchen &
Bathrooms**



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Bath**



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**NOW ON
STAND**



Wedding PHOTOGRAPHY FROM THEN TO NOW





Arjun Kartha

Arjun Kartha had not thought of himself as a photographer. With the boom in the dotcom era in early 2000s, he felt he was best suited for the IT industry. However, a stint at an advertising agency and his interest in photography changed his line of thought. He purchased his first D-SLR and fell in love with digital photography. His interaction with experienced photographers over different assignments enabled him to bridge the gap between photography as a hobby and a profession. He began his journey by taking different freelance assignments and after he received his first pay cheque, there was no looking back! To know more about him, visit www.arjunkarthaphotography.com

Wedding photography in India today has truly come of age! The world is becoming a small place. With global storytelling trends being so easily accessible through the internet, Indian couples want their wedding to be documented in the best way possible. As couples started to seek better options, the wedding industry began to grow with them.

It's amazing how this transition has been so rapid. As early as five years ago, wedding photography and cinematography were largely the domain of traditional studio setups. Fairly junior photographers were employed to shoot a wedding. In addition, photography used to be just one of those things on a parent's checklist while arranging a wedding – which is why traditional studio setups worked so well. Today, Indian couples personally spend a large amount of time looking for the perfect photographer, who will be able to capture their memories. This is the difference that has led to wedding photography becoming such a large and successful industry that it is today.

The evolution of 'Candid Wedding Photography'

As much as I hate blanket definitions, the simple truth is that Indian Wedding Photography today has evolved into two major styles: Traditional and Candid Wedding

Photography. The former is what we, as Indians, are familiar with— a more scripted and directed documentation of all major ceremonies at a wedding, emphasizing posed and staged images.

The latter is everything that traditional is not. Candid photography brings into play elements like emotions, moments and story-telling from the wedding. The photos stem from the personal style, skill and creativity of the photographer. He or she captures a series of photographs that document the wedding from his or her perspective. The final body of work is a collection of carefully curated images that tell a story of the couple, their families and important moments as well as emotions that make their wedding unique.

Like most modern trends, this style of photography has slowly trickled down to India from abroad. Urban couples today are well-read and travelled. They are aware of the global styles and trends and want nothing less for their big day! The bland and flat wedding photos have been replaced with a set of wedding photographs that are creative, intimate and much more personal. These pictures must reflect something that the couple can relate to and that reflects their personality and style. Young couples do not want to compromise on their wedding memories. This has really helped make modern styles of wedding photography much more coveted than ever before!



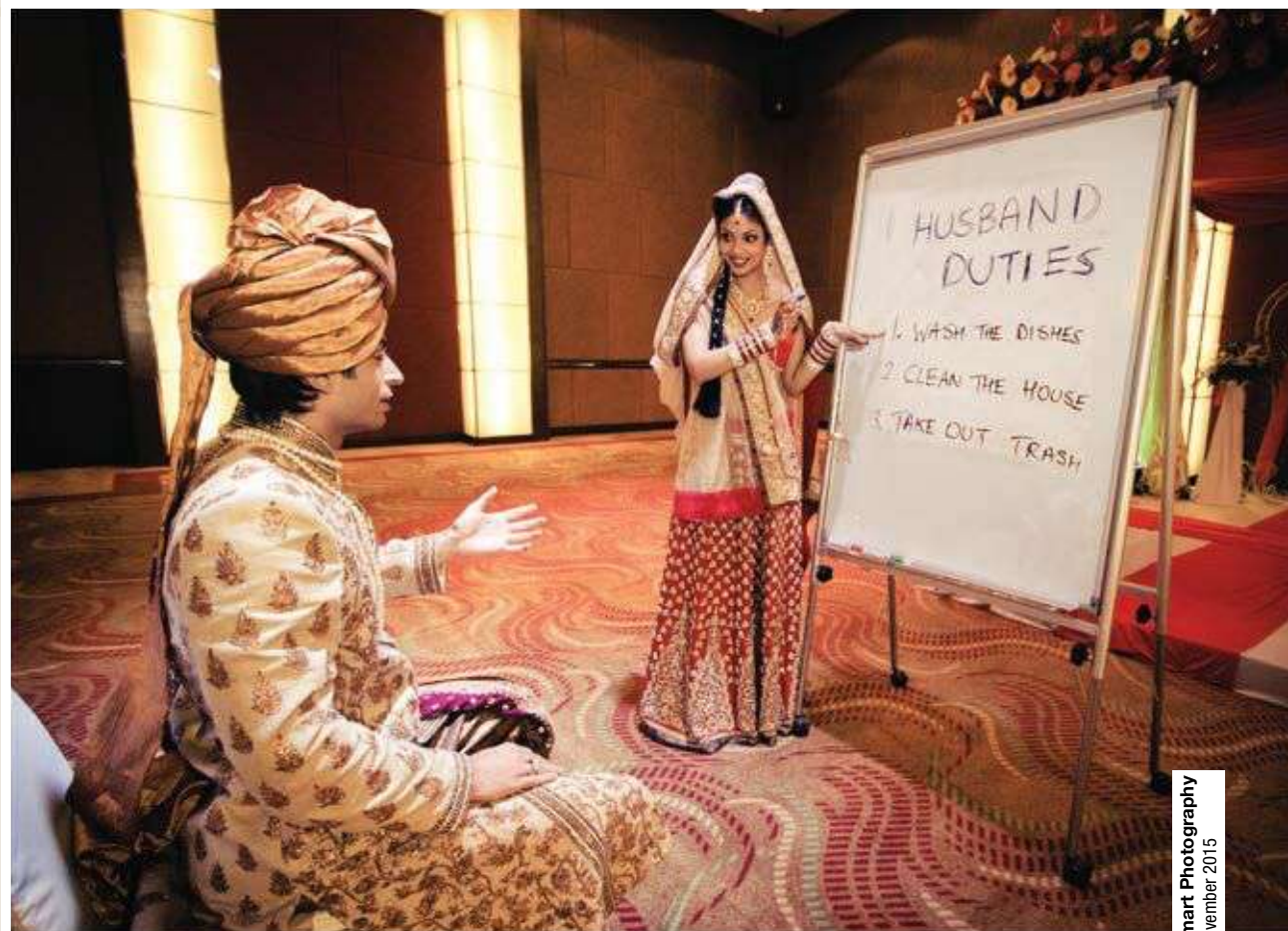


Wedding Photography as a viable part time career

Wedding photography has given rise to the role of freelance photographers. Hobbyist and semi-professionals, who have a regular day job with some amount of flexibility, are now taking up freelance wedding assignments. They bring a fresh perspective and out-of-the-box creativity, which can compliment traditional wedding photography. For the couple this works out great as they can get higher quality candid images within their budget. Some of the reasons that more and more hobbyist photographers are turning semi professional are:

- **Accessibility:** Today, it's easy to buy a camera. You login to your favourite e-commerce site and voila! With 1-day delivery, the very next day you're holding a shiny new camera in your hands. For previous generations, buying a camera meant days of research (via magazines and books) and various conversations with importers or people flying in from abroad. Let's face it: life is easy!
- **Cost:** As the years have passed, it's economical to become a photographer. With entry level digital cameras priced economically and lesser, many young professionals have understood that they can experience the joy of photography with their first salary! Further, digital photography means that there is no recurring cost (like film, production etc.), which makes it less stressful to practice!
- **Artificial Intelligence:** With technology progressing, cameras are now getting smarter and more automated. Hobbyist photographers can now focus more on creative photography and less on the mechanics of how the camera works. Contrast this to the earlier days where learning how to master the camera required time, effort, patience and lots of money!
- **Exposure and appreciation of the art:** Before social media came along, the only way to appreciate photography was via exhibitions, books and magazines. Today, we are in the age of instant gratifications.







Photos are easy to share: post them on Facebook or Instagram and before you know it, they go viral.

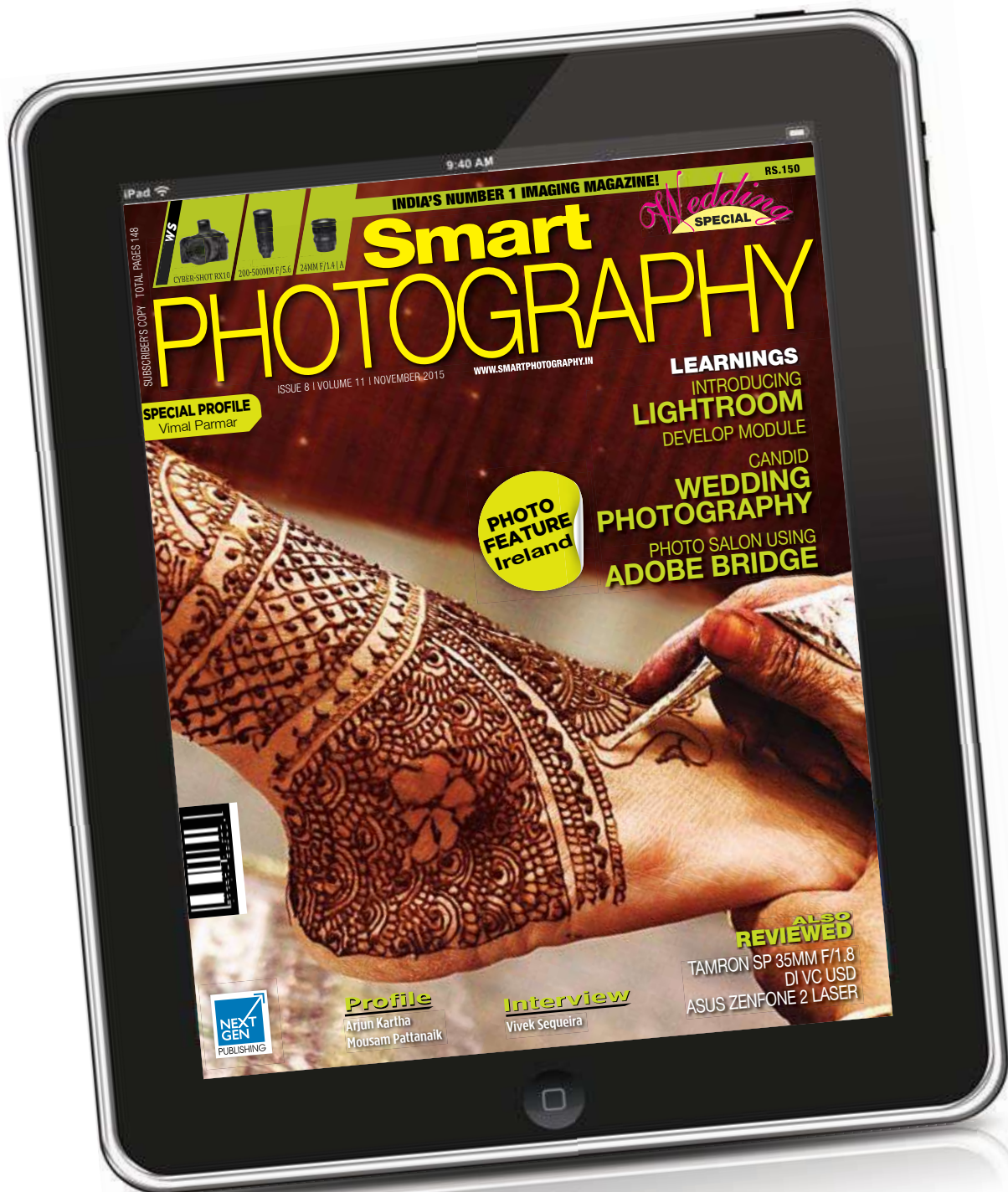
The future of Wedding Photography in India

All said and done, I think wedding photography, as an industry, can only get better from here. As to-be-married couples develop an appreciation of storytelling, the

industry will continue to grow. In addition, with technology and e-commerce thriving in the wedding industry, finding a wedding photographer couldn't be easier. As of today there are more than fifty online wedding portals, aggregators and marketplaces that help couples zero in on their perfect wedding photographer, keeping in check all kinds of budgets and geographical

ranges. This is a win-win situation for everyone. For couples, it means less work and less research. For photographers, it can translate into a wider reach and exposure. For the websites, it means more users, which translates into happy investors. I look forward to how wedding photography will transition itself into a mainstream career for the next generation of photographers. **|SP**

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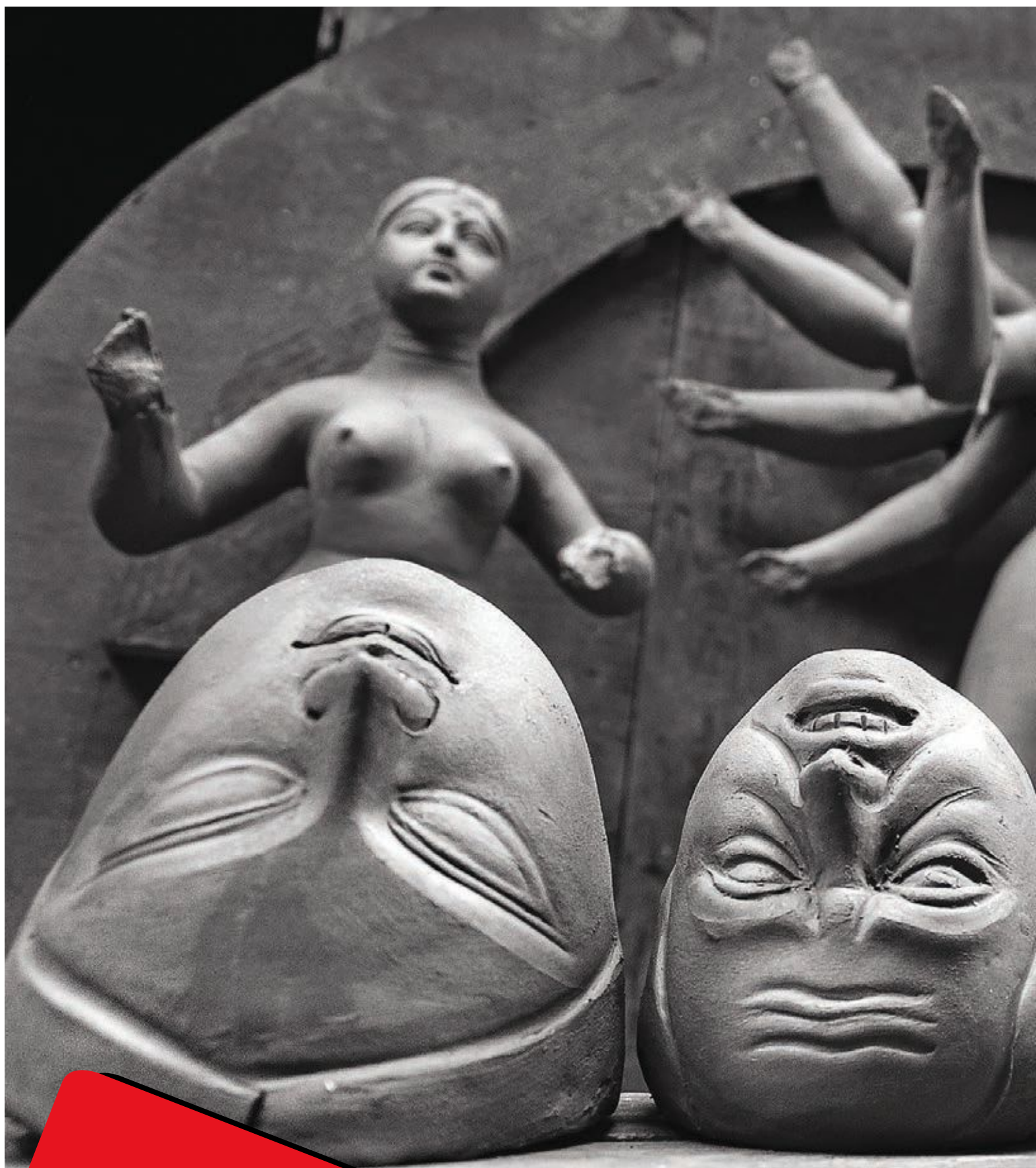
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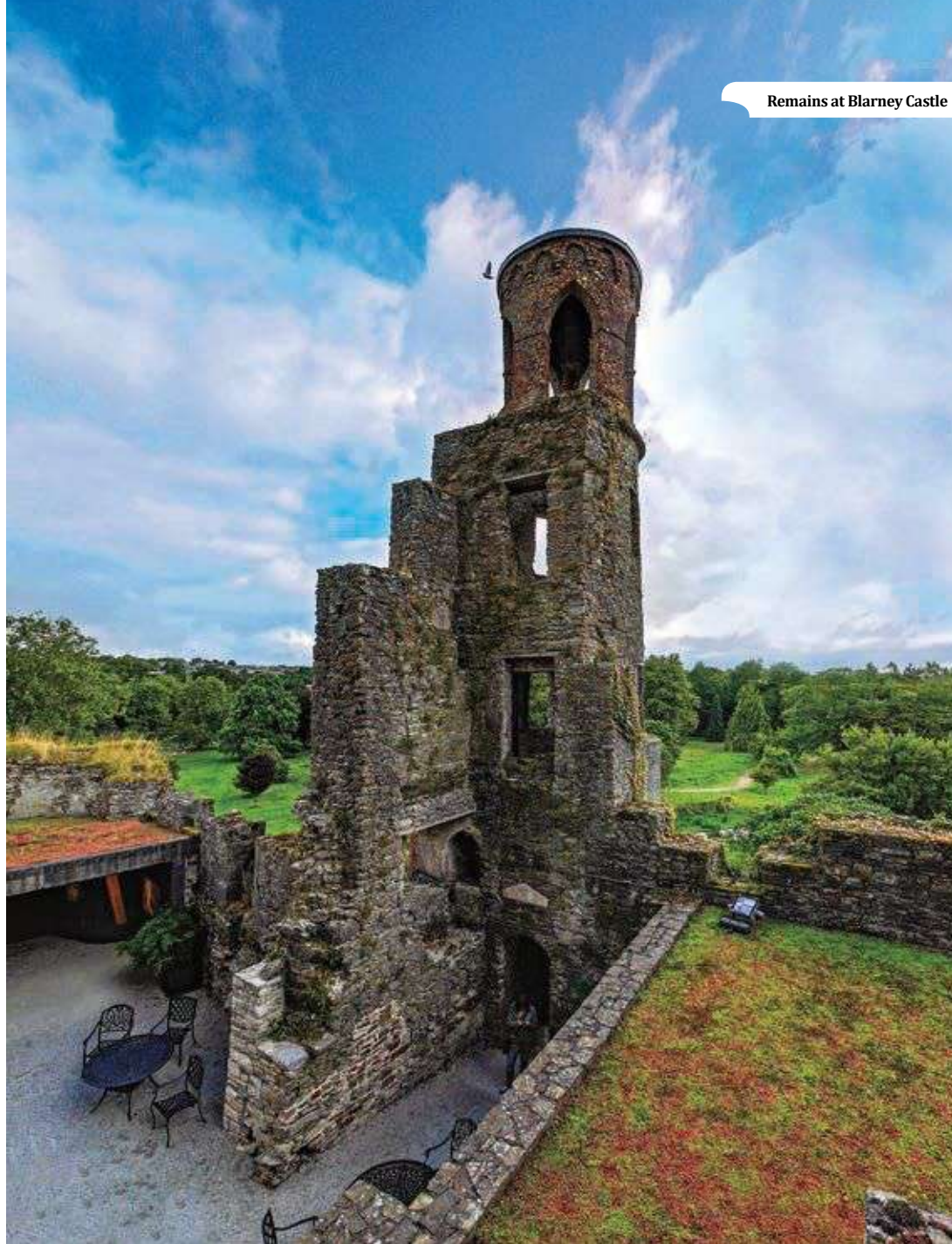
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SMART TRAVEL CONTEST

Dublin, the capital of Ireland is situated on both sides of the River Liffy and is nicely connected by some attractive bridges



An Irish pipe player



Remains at Blarney Castle

Postcards from Ireland

□ H. S. Billimoria

Ireland, in spite of being so close to England (and London) is not on the tourist trail of most Indians. It should be and the pictures carried below, will tell you why.

Ireland is an island separated from Great Britain by the North Channel and the Irish Sea. It is also the third largest island in Europe. One sixth of the island is politically known as

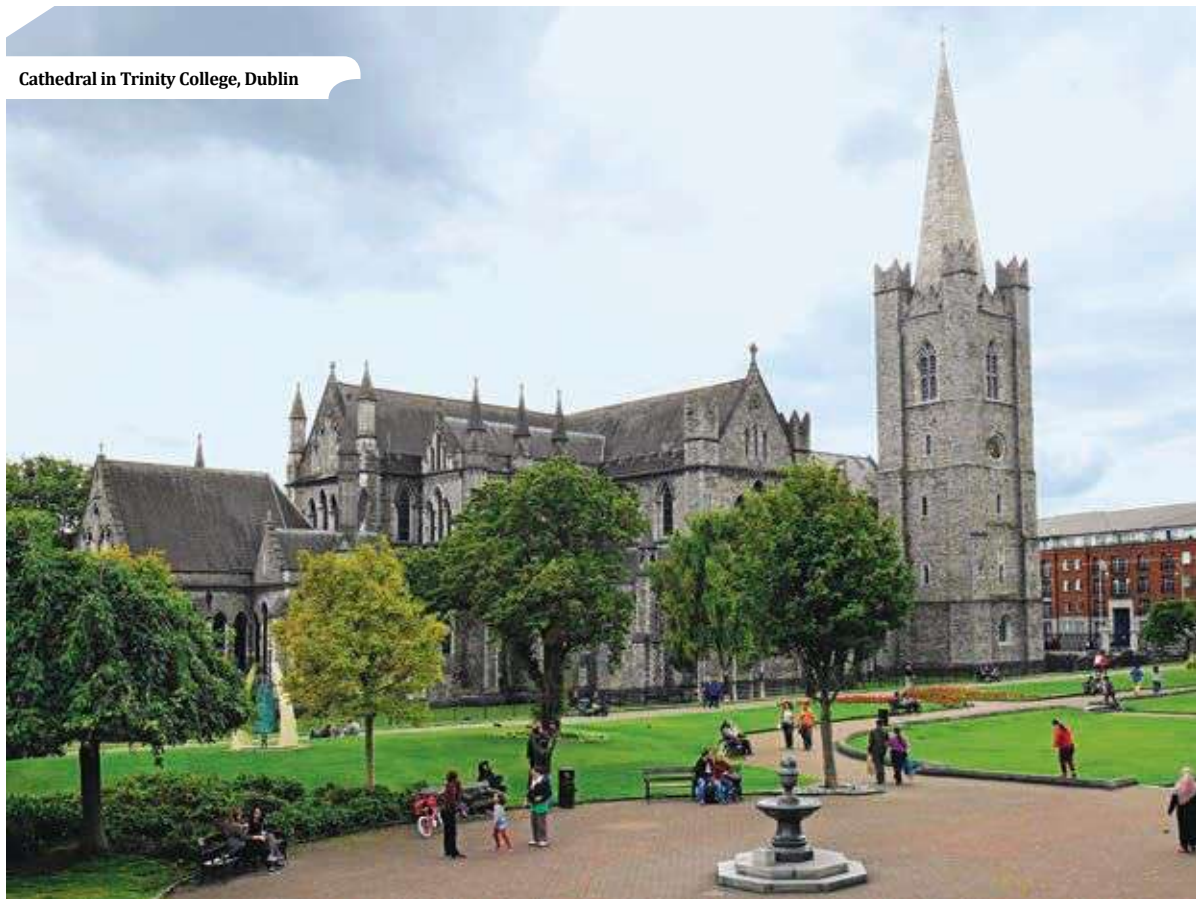
Northern Ireland and is part of the United Kingdom. The other five sixth constitutes the republic of Ireland. Ireland is sparsely populated and has a total population of 46 lakhs.

Unlike parts of Europe, Ireland offers the rural countryside in abundance. Stud farms, dairy farms and sheep breeding are very popular. There is very little industry – however, remember

the original Waterford crystal factory is located in Waterford, Ireland. Corporate tax is around 12% and is designed to attract American MNCs. Surrounded by the sea, the temperature is mild but highly variable.

Apart from the scenery and the warm, friendly nature of the Irish people, do not forget to try out Irish Whiskey, Irish Coffee and Irish Stew! |SP

Cathedral in Trinity College, Dublin



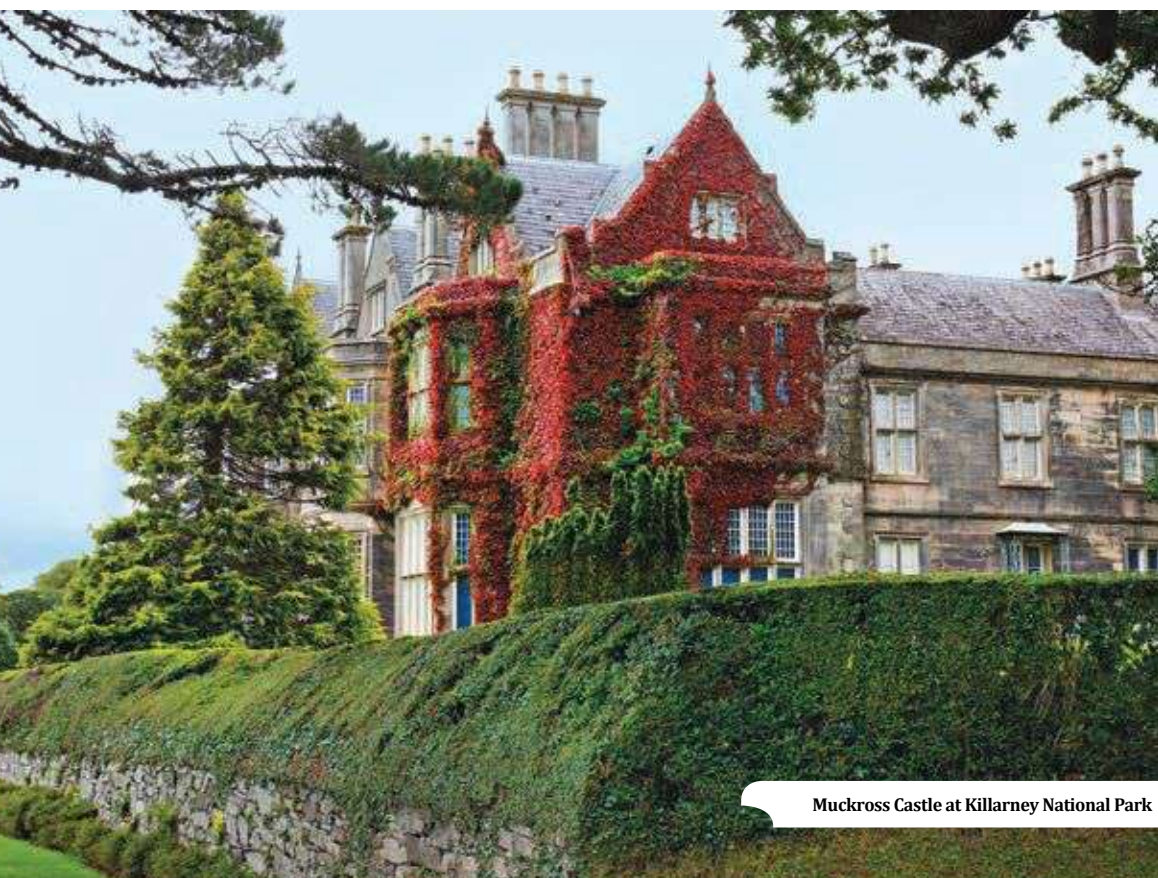
St. Mary's Cathedral at Cashel



Town tower at Ennis



Tower on the top of the cliffs of Moher



Muckross Castle at Killarney National Park

Trinity College, Dublin



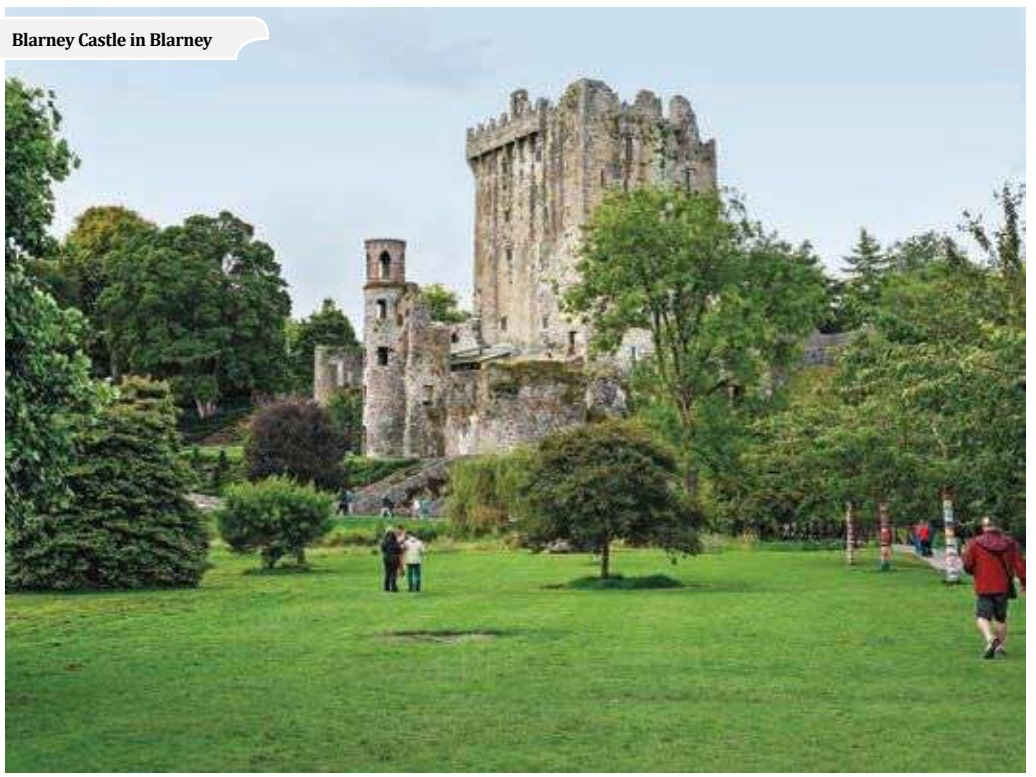
Ireland has no shortage of water
and an endless number of streams

Blarney House at Blarney





Blarney Castle in Blarney



Town square in Cashel



Hand sculpture by Shane Gilmore at Ennis acknowledging the presence of immigrants/asylum seekers and refugees.

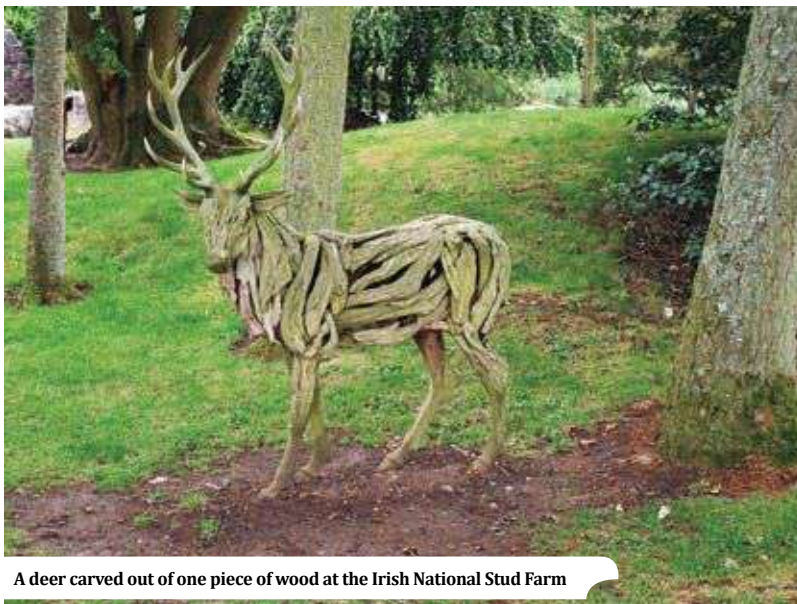


At the entrance to the cliffs of Moher





Avoca Mill, the oldest weaving mill in Ireland, founded in 1723 and situated along a pretty stream



A deer carved out of one piece of wood at the Irish National Stud Farm



Lovely bonsai tree at the Japanese Garden at the Irish National Stud Farm and Garden

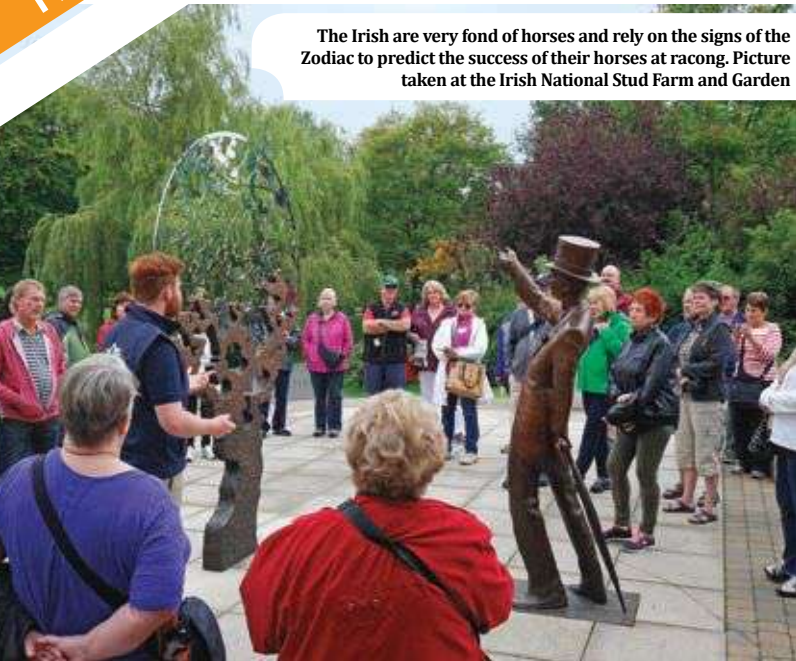


Quaint architecture is fused with floral beauty in Ennism

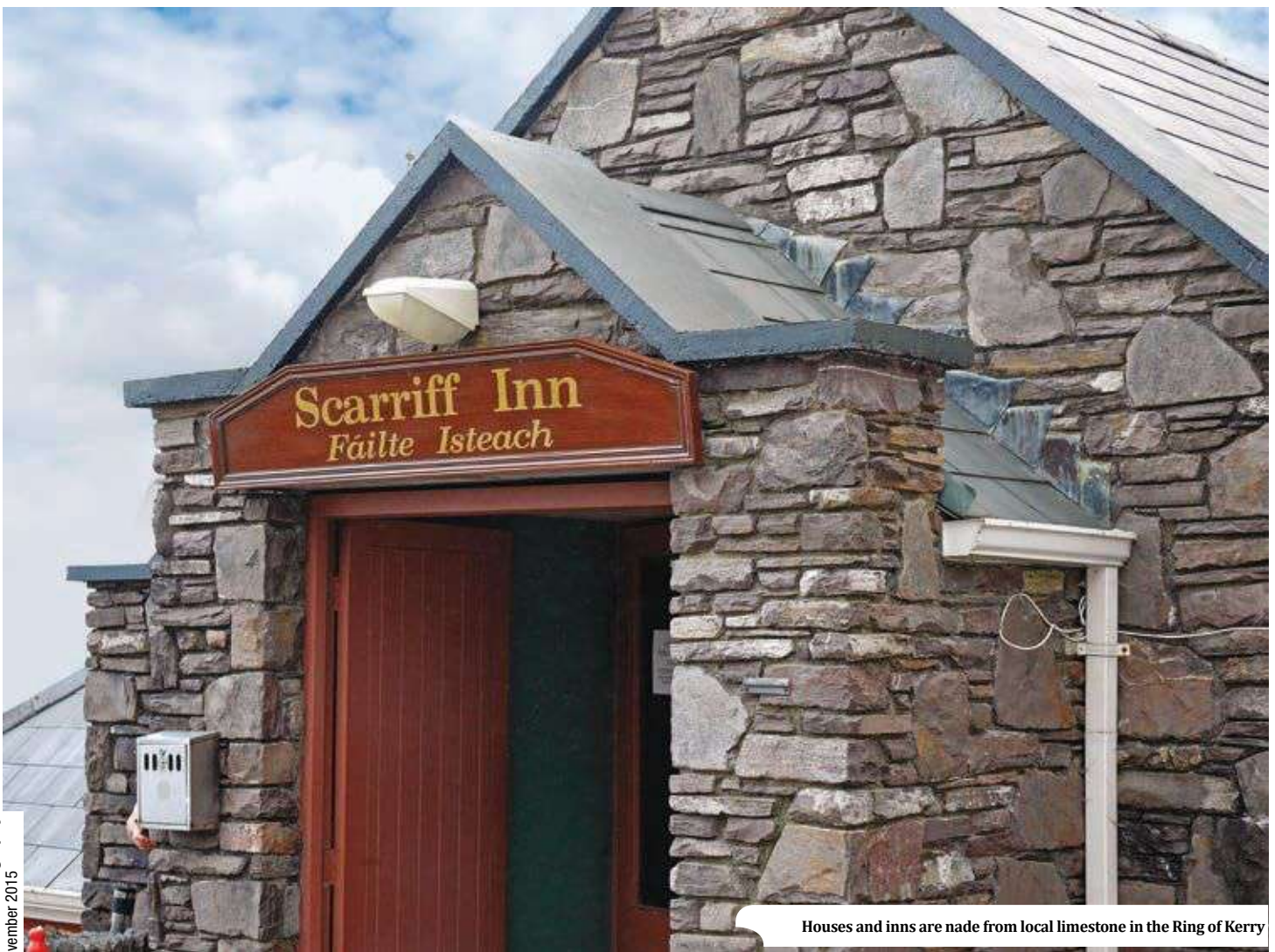


Ireland is full of meadows and flowers

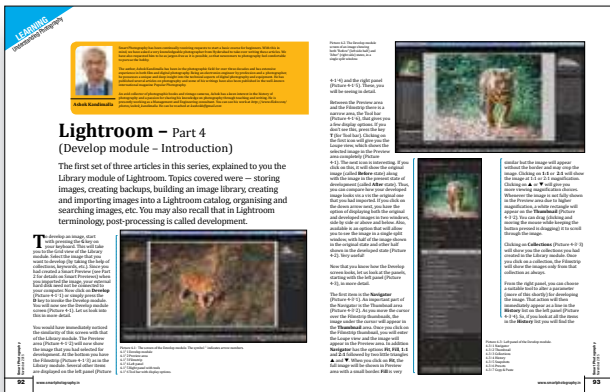
The Irish are very fond of horses and rely on the signs of the Zodiac to predict the success of their horses at racing. Picture taken at the Irish National Stud Farm and Garden



Early Christian monastic site founded by St. Kevin in the 6th century at Glendalough



Houses and inns are made from local limestone in the Ring of Kerry



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Conduct a Photo Salon with
Adobe Bridge and Excel

Learnings



Ashok Kandimalla

Smart Photography has been continually receiving requests to start a basic course for beginners. With this in mind, we have asked a very knowledgeable photographer from Hyderabad to take over writing these articles. We have also requested him to be as jargon-free as it is possible, so that newcomers to photography feel comfortable to pursue the hobby.

The author, Ashok Kandimalla has been in the photographic field for over three decades and has extensive experience in both film and digital photography. Being an electronics engineer by profession and a photographer, he possesses a unique and deep insight into the technical aspects of digital photography and equipment. He has published several articles on photography and some of his writings have also been published in the well-known international magazine Popular Photography.

An avid collector of photographic books and vintage cameras, Ashok has a keen interest in the history of photography and a passion for sharing his knowledge on photography through teaching and writing. He is presently working as a Management and Engineering consultant. You can see his work at http://www.flickr.com/photos/ashok_kandimalla. He can be reached at kashokk@gmail.com

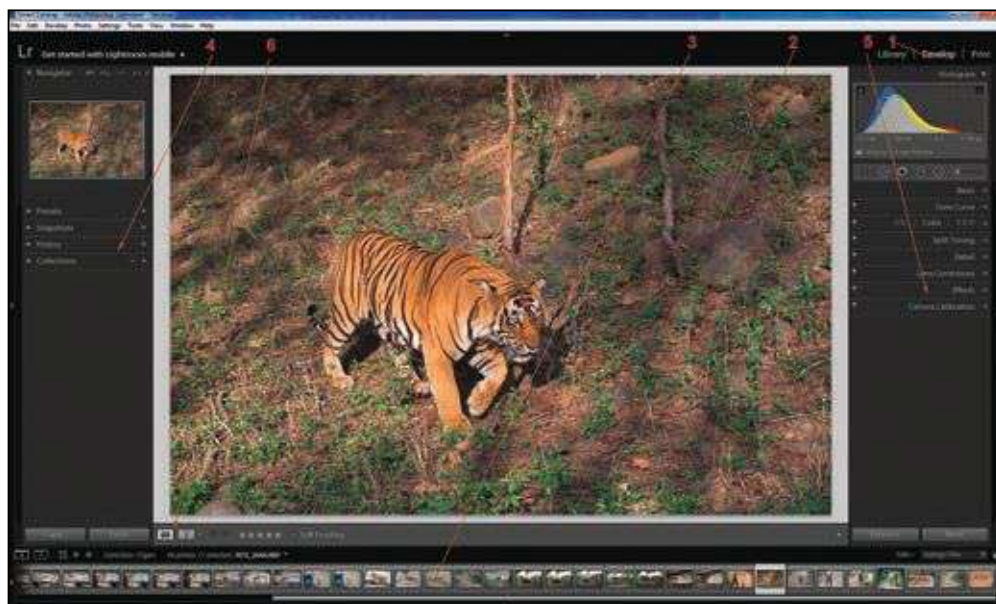
Lightroom – Part 4

(Develop module – Introduction)

The first set of three articles in this series, explained to you the Library module of Lightroom. Topics covered were – storing images, creating backups, building an image library, creating and importing images into a Lightroom catalog, organising and searching images, etc. You may also recall that in Lightroom terminology, post-processing is called development.

To develop an image, start with pressing the **G** key on your keyboard. This will take you to the Grid view of the Library module. Select the image that you want to develop (by taking the help of collections, keywords, etc.). Since you had created a Smart Preview (see Part 2 for details on Smart Previews) when you imported the image, your external hard disk need not be connected to your computer. Now click on **Develop** (Picture 4-1¹) or simply press the **D** key to invoke the Develop module. You will now see the Develop module screen (Picture 4-1). Let us look into this in more detail.

You would have immediately noticed the similarity of this screen with that of the Library module. The Preview area (Picture 4-1²) will now show the image that you had selected for development. At the bottom you have the Filmstrip (Picture 4-1³) as in the Library module. Several other items are displayed on the left panel (Picture



Picture 4-1: The screen of the Develop module. The symbol ¹ indicates arrow numbers.

- 4-1¹ Develop module
- 4-1² Preview area
- 4-1³ Filmstrip
- 4-1⁴ Left panel
- 4-1⁵ Right panel with tools
- 4-1⁶ Tool bar with display options.

Picture 4-2. The Develop module screen of an image showing both "Before" (left side half) and "After" (right side half) states, in a single split window.

4-1⁴) and the right panel (Picture 4-1⁵). These, you will be seeing in detail.

Between the Preview area and the Filmstrip there is a narrow area, the Tool bar (Picture 4-1⁶), that gives you a few display options. If you don't see this, press the key **T** (for Tool bar). Clicking on the first icon will give you the Loupe view, which shows the selected image in the Preview area completely (Picture 4-1). The next icon is interesting. If you click on this, it will show the original image (called **Before** state) along with the image in the present state of development (called **After** state). Thus, you can compare how your developed image looks vis a vis the original one that you had imported. If you click on the down arrow next, you have the option of displaying both the original and developed images in two windows, side by side or above and below. Also, available is an option that will allow you to see the image in a single split window, with half of the image shown in the original state and other half shown in the developed state (Picture 4-2). Very useful!

Now that you know how the Develop screen looks, let us look at the panels, starting with the left panel (Picture 4-3), in more detail.

The first item is the **Navigator** (Picture 4-3¹). An important part of the Navigator is the Thumbnail area (Picture 4-3²). As you move the cursor over the Filmstrip thumbnails, the image under the cursor will appear in the **Thumbnail** area. Once you click on the Filmstrip thumbnail, you will enter the Loupe view and the image will appear in the Preview area. In addition **Navigator** has the options **Fit**, **Fill**, **1:1** and **2:1** followed by two little triangles ▲ and ▼. When you click on **Fit**, the full image will be shown in Preview area with a small border. **Fill** is very



similar but the image will appear without the border and may crop the image. Clicking on **1:1** or **2:1** will show the image at 1:1 or 2:1 magnification. Clicking on ▲ or ▼ will give you more viewing magnification choices. Whenever the image is not fully shown in the Preview area due to higher magnification, a white rectangle will appear on the **Thumbnail** (Picture 4-3²). You can drag (clicking and moving the mouse while keeping the button pressed is dragging) it to scroll through the image.

Clicking on **Collections** (Picture 4-3³) will show you the collections you had created in the Library module. Once you click on a collection, the Filmstrip will show the images only from that collection as always.

From the right panel, you can choose a suitable tool to alter a parameter (more of this shortly) for developing the image. That action will then immediately appear as a line in the **History** list on the left panel (Picture 4-3⁴). So, if you look at all the items in the **History** list you will find the

Picture 4-3: Left panel of the Develop module.
4-3¹ Navigator
4-3² Thumbnail
4-3³ Collections
4-3⁴ History
4-3⁵ Snapshots
4-3⁶ Presets
4-3⁷ Copy & Paste



Picture 4-4: Right panel of the Develop module.

- 4-4¹ Histogram
- 4-4² Image data
- 4-4³ Information regarding Smart Preview
- 4-4⁴ Tool Strip
- 4-4⁵ Tools (Basic Tool has been expanded)
- 4-4⁶ Exposure slider control
- 4-4⁷ Previous and Reset buttons
- 4-4⁸ On/off switch

What if you have done a number of adjustments and would like to preserve that state of development but would like to try some more variations? You can do this by creating a **Snapshot** (Picture 4-3⁵). Click on the + sign to the right of **Snapshot** and enter a name. Lightroom itself prompts you with a name, which is the date and time but I suggest you give something more meaningful. You can create any number of snapshots and they will appear as a list. Clicking on any one of them will show how the image was when you created the snapshot. How is this feature useful? Let us say you have done development up to a point and perhaps you are more or less satisfied. However, you would like to experiment some more and see if you can do any better but not sure. If you simply continue to edit and then at a later stage find that what you had done earlier is better, then reverting to that point would be quite cumbersome. So, you can create a snapshot at that point and give it a name, say **Cut 1**. Now you can proceed with development and later if you want to revert to the stage of Cut 1, just expand the Snapshot list and click on Cut 1. So, this is a convenient way to record and remember different stages of development. However, if you want to develop an image in two or more totally different ways, then creating snapshots at different stages is not convenient since all the entries will be in a single History list. An example for this sort of development is when you want to create both color and monochrome versions of the same image. This problem can easily be solved by using a feature called **Virtual Copy** which you will see in the later part of the article.

Another important item is **Presets** (Picture 4-3⁶). A preset is a pre-defined set of development settings (more on what this means shortly) that can be applied in one go. Lightroom

itself gives several readymade presets that can be applied to the image. You can see a list of these if you click on ► on the left. The names themselves are self-explanatory and if you click on any one of them, it will develop the image accordingly. For example, if you click on any B&W Preset, it will develop the image into a B&W image in one click. You can create your own presets and even apply them at the time of import. You will see these in more details in the later tutorials.

Now it is time to move over to the right panel (Picture 4-4).

The top most item on the right panel is the **Histogram** (Picture 4-4¹). This is a very important tool that gives you a great deal of information. Any image you take will have a range of tonal values i.e. some areas will be very light, some will be very dark and some will be in between. Histogram is simply a graphical representation of these tonal values. You can learn more about this very important tool in future tutorials. Immediately below histogram, you can see a line (Picture 4-4²) that gives you important image data, viz. ISO, focal length, f/ number and shutter speed. Below this are a few icons (Picture 4-4³) that show the Smart Preview status. Three possibilities exist. First is that you are viewing the original image and the Smart Preview does not exist for that image. Second is that you are viewing a Smart Preview and the original is offline. The third is that original is online and a Smart Preview also exists.

Beneath the Smart Preview Status bar is the **Tool Strip** (Picture 4-4⁴). In this you have the tools (from left to right) **Crop Overlay tool**, **Clone tool**, **Redeye elimination**, **Graduated filter**, **Radial filter** and **Brush tool**. These are meant for doing localised development i.e. they act on a part of the image.

Now comes the most important part of the Develop module. These are also tools for development (like those in the Tool Strip) but unlike the previous ones, they act over the entire image. There are eight of them (Picture 4-1⁵), as given below:

complete sequence of the adjustments you had done, the latest being the topmost. Also, if you click on any line in the list, the Preview area will now show the image at that point of development. If you move the cursor from one line to another (without clicking) then the **Thumbnail** (Picture 4-3²) will show the image at that point of development. Here is one important point that you should remember. You can click on any line and start adjusting the settings. However, if you do this **all the adjustments that you had made after this line (that is, those which are listed above) will be erased and they can't be got back**. You should do this only if you have made some mistakes and hence want to remove certain adjustments.



Picture 4-5: Shown here are the thumbnails (enlarged) of the original (left side) and its virtual copy (right side). The former was developed as a color image and the latter as a monochrome image.
 4-5¹1 File name of original
 4-5¹2 File name of virtual copy (same as the original)
 4-5¹3 Virtual copy badge.

1. Basic
2. Tone Curve
3. Color Sliders
4. Split Toning
5. Detail
6. Lens corrections
7. Effects
8. Camera Calibration

These form the core of the Develop module. You will be seeing most of these in detail in future tutorials. To give a better idea of their structure, the tool **Basic** has been expanded (Picture 4-4¹⁵) and as you can see there are several sliders here. Each slider controls a certain parameter and that parameter - say **Exposure** for example, can be altered by dragging the small white triangle (Picture 4-4¹⁶) that is located on the slider. To the right of every slider is a numeric field. You can also click on this field and enter a numerical value with your keyboard instead of dragging the slider. Similar structure exists for the other tools. (Please see Table 4-1 for some shortcuts that will help you to use sliders easily.) The current value of any parameter (like exposure, for example), is known as the **development Setting**. Please remember these words as they will appear repeatedly!

Next, you have two buttons called **Previous** and **Reset** (Picture 4-4¹⁷). You might often take a few photographs of a subject with the same lighting

conditions. A typical example is a birthday party where there will be a few images taken at the time of cutting the cake. With Lightroom you can develop one image and transfer all those development settings very easily to another image. This helps in saving you the trouble of developing that image all over again. This is done

Non-destructive Development — A most desirable feature

You can go back and change any development setting at any time you want, even if you exit Lightroom and come back later. The last change you had made will be the development setting in effect.

For example, let us say you have increased the exposure by 0.5 stops sometime back. Later you decided to reduce the exposure by 0.2 stops. Simply go the Exposure slider now and reduce it by 0.2 stops. Hence, the new exposure development setting will be +0.3 stops. This is true with any tool you use, including cropping and this is what is meant by non-destructive development! The last change you have made will also appear in the History list as the topmost entry.

with help of **Previous** button. To use this, first select the image from the filmstrip whose development settings you want to transfer. Then select the target image by clicking on it and then click **Previous**. That is all to it. The target image will instantly be developed just as the image first selected! In fact you can transfer some or all the development settings of one image to any number of images in one go using **Copy** and **Paste** (Picture 4-3¹⁷) buttons. However, this is more involved and will be covered in future tutorials. Clicking on the Reset button, as you would expect will **reset** all the development settings to the default value.

Tool effect on / off switch: After you have developed an image using a particular tool, you might want to see how the image looked without the tool applied. To aid this, Lightroom has an on / off toggle switch (Picture 4-4¹⁸). Clicking on it will make the image in Preview area toggle between the states of before and after the tool application. This facility is available for most but not all tools.

Creating Virtual Copies: You have briefly been introduced to this feature earlier when you read about the problems associated with Snapshot. Creating virtual copies is great way to create multiple streams of development, each independent of others. To create a **Virtual Copy**, first go to the History list and click on the line at which point of development, you want to create a virtual copy. As you know the Preview area will now show the image at that point. To create a virtual copy, keep the cursor on the image (either in the Preview area or in the Filmstrip) and then **right click**. In the popup menu that appears, choose **Create Virtual Copy**. The virtual copy thus created will inherit all the development settings which were present in the original at that point. Confused by what this means? Don't worry. Look at this example. Let us say you clicked on line number 10 of the History list and then created a virtual copy. Now, all the development settings of the virtual copy will correspond to that of the original at line number 10.

Once a virtual copy is created, a new thumbnail will appear next to the original image (Picture 4-5). The file name will be the same as the original (Picture 4-5'1 and Picture 4-5'2). This is because Lightroom has not created another image file -- precisely why it is called a virtual copy! It has just created

another stream for development. This means that you can develop the virtual copy just as you would develop the original but completely independent of it. The virtual copy thumbnail will have a badge (Picture 4-5'3 like a curled edge of a paper) indicating that it is a virtual copy.

You can create any number of virtual copies. This is a very powerful feature which allows you to develop virtual copies of the same image in several ways (for example, first in color, second in monochrome, third with sepia tone and so on, Picture 4-5), **each independently without the need for practically any extra disk space!** |SP

Table 4-1 – Shortcuts	
Shortcut	What it does
D key	Takes you to the Develop module
T key	Toggles Tool bar
Y key	Displays both Before and After views
\ (Backslash key)	Toggles between the original (Before) and developed (After) versions of the image in Loupe view.
Control + Z Key	The standard “Oops” key in Windows. Will undo the last operation.
Right Arrow and Left arrow keys	After you select an image in the Filmstrip, these two keys will take you to the next or previous image.
Double click on the name of a slider	Resets the slider to the default value. Double clicking on the triangle in the middle of the slider will also do the same.
+ (plus) and – (minus) keys	Increases or decreases the value of the development setting of the selected slider
Full stop key	Next slider
Comma key	Previous slider
Control + ‘ (apostrophe Key)	Creates a virtual copy
G key	Takes you to the Grid view in the Library module



This article, the Part 4 of the tutorial, has introduced to you the Develop module. You now have a clear idea of its basic structure. Topics covered were the concept of non-destructive development, tools available, History feature, display options, Presets, Snapshots, etc. You have also been introduced to an extremely powerful yet easy to use feature of creating virtual

copies. You are now ready to take an image and start developing it. However, before you do that, you must be familiar with various buttons, tools and their functions thoroughly, as described here. So, at this stage I suggest you invoke the Develop module on your computer, keep this article in front of you and make yourself familiar with all these. It will help you later.

Next month: *The coming issue will cover lens corrections, straightening, cropping and more!*
So, book your copy of **Smart Photography** now!

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VANGUARD

Candid Wedding Photography: Myths, Realities and Recent Trends



Radhika Pandit

sure that she adds something unique to her pictures. What makes her wedding photography stand out is her rapport with the bride and groom. This is reflected in her pictures. To know more about her, visit radhikapandit.photography

Radhika Pandit—freelance photographer—working in and around Ahmedabad specialises in different genres of photography such as wedding, architectural, travel, documentary and childbirth. She is inspired by different cultures and ethnicities. Often, she travels internationally and she has covered two Brazilian weddings as well as eight French weddings. She uses different techniques to make

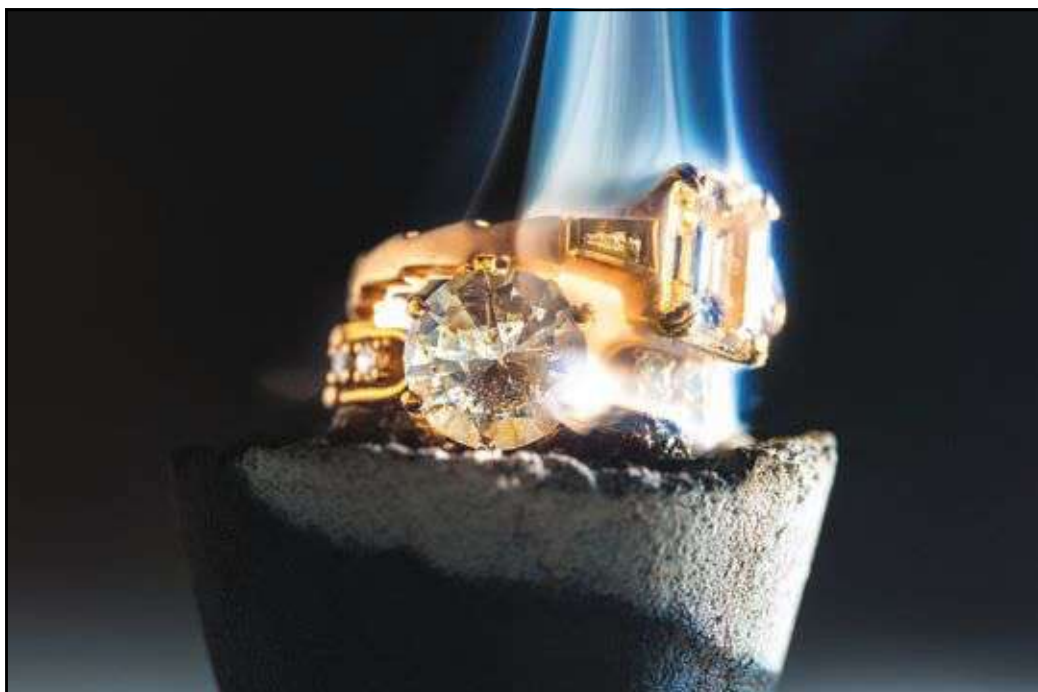
Photographs have the power to shock, idealize or seduce, they create a sense of nostalgia and act as a memorial, and they can be used as evidence against us or to identify us. – Susan Sontag ('On Photography')

Myth 1: It is always spontaneous

The idea of covering non-intrusively takes a lot of pain and efforts. Site-scouting, pre-event day mingling with the guests at the venue is certainly more than being spontaneous.

"Nahi nahi pose-rose humse nahi hoga!" to "Kareena wala pose ya

Katrina wala doon?" All your fears about lenses are considered by a candid photographer and we try to be as discrete as possible. It depends from photographer to photographer whether he sets up a candid shot or he just blends into the scene. Personally, I prefer the latter but it is not always possible. In order to be able to produce creative photographs,



sometimes long and spontaneous plans spur up every now and then.

Myth 2: Candid is all about tight frames and emotions!

This is an absolute myth. Candid photography is a narrative of sorts. It is giving out the whole photo-story at the end of the event. It deals with wide frame experimentation in a creative manner. For many, candid is only about

the couple and the portraits that are taken post-wedding! Clients are not to be blamed because that is the way certain photographers portray candid photography. The moment when a client sees some portrait pictures with cinematic output, he or she gets carried away. They immediately book the guy suggested by their family photographer only because he does these 'so called candid' at a lesser fee. They forget that a portrait session or some fun shoot can be done at any point of time before or after the wedding. What they get is the portrait of the bride, groom, parents etc. and the whole story is



lost. This is realised only when they get to see the pictures after a few days.

Myth 3: So we need the candid photographer only for 2 hours!

Candid photography has a photojournalistic approach to it. It is not just about the 2 hour ritual at the end. It is about capturing the whole feel of that day, pre-preparation ceremonies, the main event and the wrapping up rituals. A candid photographer weaves a story in such a manner that it conveys all the details revolving around the union of the couple.



Myth 4: Any one can become a candid photographer with a costly kit and wide aperture lenses

It gives me a heart-burn to hear this one. No, it is certainly a myth. All you need is a good sense of framing, a nice understanding of lights and a decent-to-go camera. Equipment also plays a part in capturing a perfect picture. But, it is not just about photography gear.

Myth 5: Just by adding the word 'candid', one can charge 75% more than a traditional photographer

People pay candid photographers for their creativity and vision i.e. their ability to visualise subjects in a way that a story unfolds. They are paid for their keen sense of aesthetics, colours and understanding of their subject. They work round the clock to give you something unique and different.

Myth 6: Clients always want candid moments when they hire one.

Each client is different. Some really want the photographers to be low-key. And when they say it, they really mean it. This could be because they

are too shy to pose. Some clients may end up posing like models even if they want candid pictures. In the entire process, some get so conscious while posing that it gets awkward for the photographer and the client. Candid photography involves the photographer trying to capture subjects casually. This allows the photographer to make the pictures seem like an effortless story being told through the emotions and the moment captured. Most of the times, in order to compose something creative, candid photographers have to choreograph a scene or situation. This is highly individualistic.

Myth 7: Does candid photography cover Pintoo's first cousin's girlfriend's brother as well or just the bride and groom?

Particularly, in India, we all love being social. This is evident in our marriages. Quite often, the bride is genuinely concerned about the uncle's cousin's nephew being captured in the photo book of her wedding. In Indian weddings, most of the times, it is of utmost importance for the photographer to have captured each and every guest in the event.

Because it's a task to just focus



creatively on the bride, groom and the first family, it is next to impossible for a single photographer to be able to capture other ceremonies in the wedding. This is precisely why there are multiple photographers, who take care of such needs.

Recent Trends Candid photographer's global awareness

As a professional, I have designed an exchange program wherein I travel and experience weddings in different nations. I also call global

photographers to come to India and photograph a wedding here. This broadens my horizon, client base and opens a new market for me altogether. Most importantly, I get to travel. Travel allows you to grow as a person. Each time you visit a new city, talk to a stranger and experience different ethnicities, you are giving yourself more scope to think out-of-the-box and not stick to rigid ideas.

I speak from experience after having covered two Brazilian weddings and 8 French weddings last year. The one

who keeps adding new elements to his or her work can survive in this cutting edge competition. It is important for me to keep trying new trends. I need to be in constant touch with the outside

Boudoir photography has come to light. It is a new trend that is especially popular as a wedding day gift from a bride to her groom. Boudoir photos are usually taken wearing either just a little clothing, or well, nothing at all. This has slowly made its way into the Indian market. I have covered a few of them. It is sensual and it is quite a novel experience. Being a lady, it is easier

for me to strike a chord and make my subject comfortable. This type of photography is common in the west and not just limited to pre-wedding days. Women get such shoots done for their anniversaries, Valentine's Day, birthdays etc. The exchange with international photographers has enhanced my perspective and I have inculcated fresh conceptualisation in my work as well. |SP



world, new technology and professionals.

Is Boudoir photography the new in-thing?

A recent concept known as

Conduct a Photo Salon with Adobe Bridge and Excel



Rajendra Prasad

Rajendra Prasad is an Associate of the Royal Photographic Society of London and a banker by profession. He has over two decades of experience in photography. He has published several articles on photography and his images have won accolades in various photography salons. He maintains a photo blog. To know more about him, visit digicreations.blogspot.com and he can be reached at rajdigi25@gmail.com.

There are many clubs and societies all over the world that regularly conduct photo salons. Recent trends indicate that print and slide salons have drastically reduced. People find it more comfortable to enter in a digital photo competition. That is why many organisers have now started conducting only digital photo salons. But when you start a digital photo salon, the first questions that comes to your mind would be how to properly handle the judging and will they require any extra software. Digital photo judging software are in market and even the Photographic Society of America (PSA) provides software for the judging process. But these software are not free and you may have to spend approximately U.S.\$200 for this. This amount could be too much for a small club or organisation, especially if it is a non-profit, which is mostly the case. As a chairman of Digital Division of IIPC, I have also been asked by many salon organisers to find a solution for this. So I experimented and devised a practical solution of conducting a photo salon using only Adobe Bridge and Microsoft Excel.

Because most of the photographers today use Photoshop for editing, they do not have to pay extra money to buy Adobe Bridge, which comes free with all recent versions of Photoshop. Bridge is a digital data management program that remains mostly underutilised,

and even some photographers using Photoshop do not realise that this software automatically loads along with Photoshop. A judging process as outlined below needs only four people to run the show — three judges and one judging manager, who will also operate the computer.

The only problem that I faced was that there is no way to compile data of the acceptance and award list in Bridge. It was necessary to automate data compilation to speed up the processing and printing results. Previously, salon organisers did it manually, which is time consuming, but in this digital age why waste too much time for this? So I searched and found a solution using Excel. It is true that the computer-operating volunteer must know the basic functionality of Photoshop and Excel, but does not require deeper knowledge.

Requirements

- A desktop or laptop computer running Windows version 7 or later with Photoshop and Excel installed.
- Enough free disk space on your computer to hold the software and entries. The images from each entrant will be about 1 Megabyte per section for a 1024 x 786 pixel image.
- Graphics card and monitor capable of displaying 1024 by 768 pixels.
- A separate e-mail ID for receiving entries and an internet connection with a 'decent' download speed. LCD projector capable of displaying 1024 by 768 pixels.

Guidelines, given to entrants in entry form

For a salon of the above format to be successful, we must ensure that the received entries conform to the format required for displaying images correctly. So the following guidelines should be included in the entry form:

Entries may be sent on a CD/DVD or by e-mail within the scheduled date. Each entrant may submit a maximum of 4

*images in one section. Images should be 100 ppi and 1024 pixels x 768 pixels in JPEG format and sRGB colour space. The CD/DVD/ email should contain the filled entry form in Microsoft Word format. File naming should be in the form of **Name of the entrant section Serial No Caption**. For example, **SURESH A 1 DESIRE**, where '**SURESH**' is the entrant's name, **A** is the section (as pre-decided by the salon), **1** indicates that this is the first entry in this section and **DESIRE** is the caption of the photograph.*

The rationale behind the above requirements is that the file size given above is sufficient for displaying and larger file sizes than this do not increase the projection quality. A salon receives thousands of images and larger files increase the load on the computer. If the salon requires larger file sizes of the award winning entries for printing, then organisers may ask for that after judging. JPEG files can be opened on any computer and sRGB displays accurate colour on most of the editing software.

The key in managing a salon efficiently is proper and complete processing of digital files and entrants' data prior to the judging. After receiving entries, make separate folders for the categories and save the appropriate files inside it (create a shortcut on Desktop for easy access). Once done, you are ready to follow the steps given below to viewing, judging and making files.

Step-1 Accessing the files through Adobe Bridge

Adobe Bridge can be opened in three ways:

1. If Photoshop is already open, then for opening the bridge just use the shortcut **ALT+CTRL+O**. The bridge dialog box will automatically open.

2. Click on Start button and follow the route—**All Programs>Adobe Bridge**. Opening bridge without opening Photoshop is better as it uses less RAM.



Step 3- Showing all photographs to the judges before actual judging

Before starting the actual judging, the judges usually like to preview the quality and standard of entries received so that they can give their marks accordingly. Adobe Bridge has an option of slide show, which is appropriate for this purpose. You have to just press the shortcut - **CTRL+L** and a slide show of the photos open inside Bridge. The slide show will



3. Go to the place where you have saved your folder. Right click the folder and select **Browse in Adobe Bridge** as you can see in the screen shot above. (I have saved the files in a folder named *Pictorial* on the desktop for easy navigation.) Photos inside the folder will automatically open in Bridge. In my opinion, this last method is faster and easier.

Step-2 -The Bridge interface

Below, you can see the bridge interface. In the screenshot, you can see the

thumbnails of all photographs in the folder. On the top left (1) you can see the path bar showing the destination of open folder and at the below left (2) of the screenshot, you can see the number of images in the folder and its size. On the lower right side (3) of the screenshot you can see the thumbnail slider, with the help of which you can increase or decrease the size of the picture thumbnails. There are many other things in the interface, but I am describing only those tools that are to be used by you.





automatically start in full screen mode as you can see in the screenshot below. The default setting of slide show is perfect, but if you like, you can change the slide duration, slide transition or the speed of transition. Just click **CTRL+SHIFT+L** to open the dialog box of slide show options and change it according to your choice. You can see the slide show option dialog box in the screen shot.

Step-4 Randomising images before actual judging

After previewing all the images, the

actual judging session starts. When all the photos have been displayed, the slide show automatically stops and you can see the thumbnails again. Anytime between the slideshow, if you need to stop it, just press the **Esc** button on the keyboard. Now you should randomise the order of the photographs or 'shuffle' them as you used to do in manual judging. For this, first click **CTRL+A** to select all the photographs of the folder then click the view menu to expand it. Now click **View> Sort** and you will see many types of sorting methods. As the dimension, colour profile and size of images will be almost the same as that of received images, you can sort them by file name, date created or date modified. Just

click any of the options and the file will be sorted accordingly.

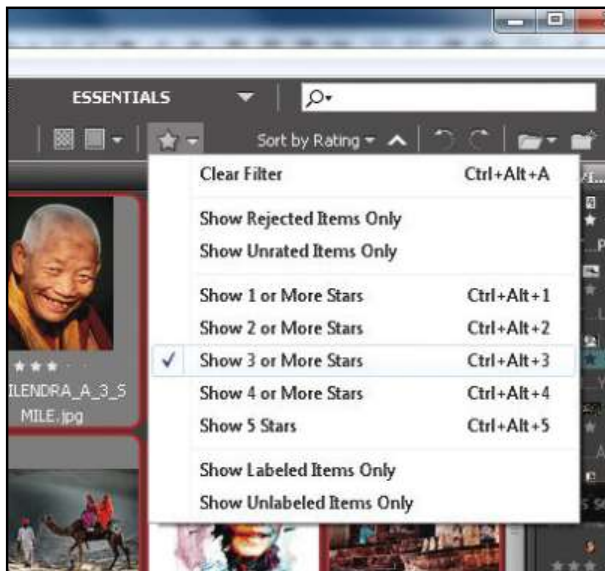
Step-5 Actual judging session and embedding markings in each photo

To start the judging, first click **CTRL+A** to select all the photographs of the folder and then just press **SPACE BAR**. You will see that one photograph is displayed on the monitor in full screen. Now let the judges give their YES or NO remarks. You will rate the photograph with stars accordingly. Suppose all judges say 'yes' to a photograph, then the photo will be given a three-star rating. If only two judges give 'yes', then the photo will be given two stars, and if only one judge gives yes then the photo will be given one star. If all judges say 'no', then the photo will not be given any star. For star rating the projected photograph, just press **CTRL+1, 2, or 3** — 1 for one star, 2 for two stars and 3 for three stars. Your star rating will show on the left side, below the image as you can see in the screen shot. This way, star mark all the selected photos. Similarly, open the folders of each section and rate them with stars and the first round of judging is over. Let judges take rest for some time and in this gap, sort your photos according to their star ratings.

Step-6 Short-listing Images

Short-listing images according to their star mark is very easy. For this, first click **CTRL+A** to select all photographs in the folder. On the right upper side of the bridge interface, you will see a





star mark. Click on it and you will get many sorting options. Select 'Show 3 or more stars' and because there is no image having more than 3 stars, you will see only 3-starred images. Click **CTRL A** to select all three-star rated images and then Press **CTRL+X** to cut all the images. Now make a new folder and name it as *Three star* or any way you like and paste all the three-starred photos in them. In the same manner, make separate folders for two-star images. There is no need to retain the one-star rated images.

Step-7 Selecting the winning images

Now it is time to select the winning

images. For this, right click the three-star folder and select **Browse** in Adobe bridge. All three-star rated image will now open in Adobe Bridge. Now it is the time for the judges to shortlist the winners. Once again you will have to show them all three-star rated images, but this time, they will select only the winning images. For this, we will use a very innovative feature of bridge, the **Review Mode**. Select all the 3-star photos by clicking

CTRL+A then Press **CTRL+B** to start review mode.

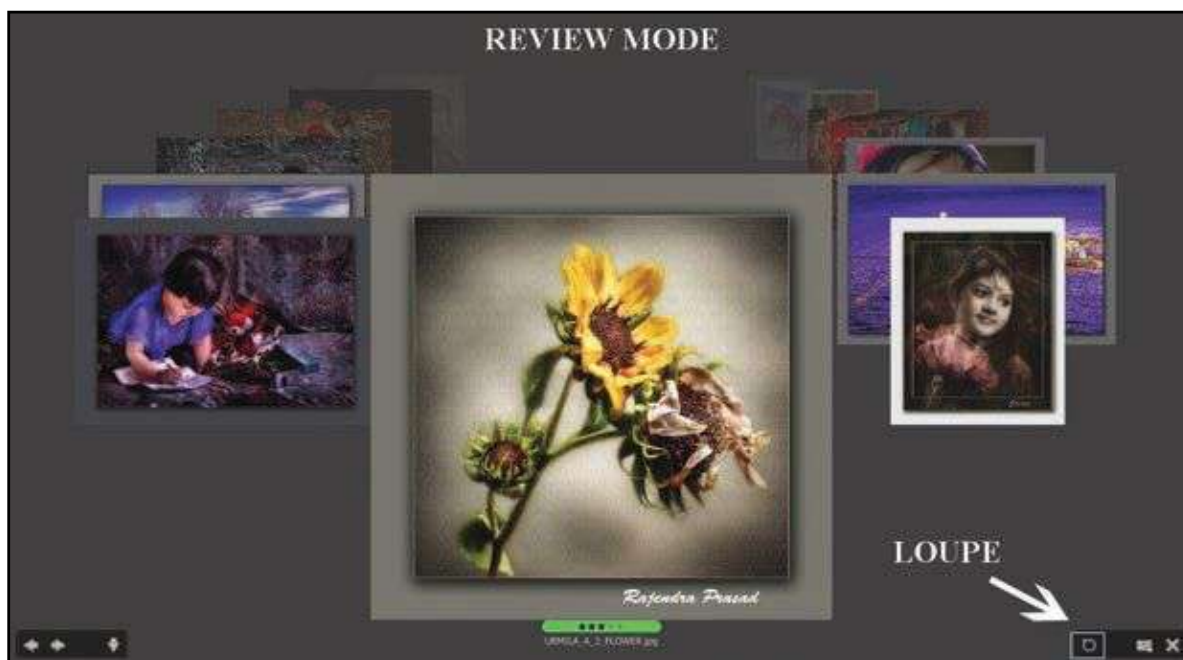
Review mode is a dedicated full-screen view for browsing a selection of photos and refining the selection. Review mode displays images in a rotating 'carousel' format. The screenshot will give you an idea.

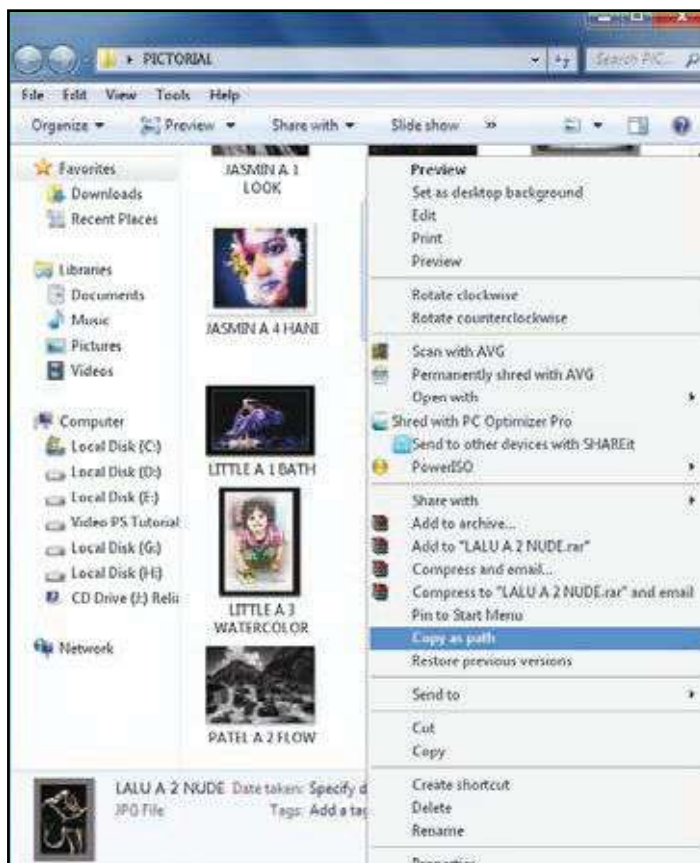
In this viewing method, you can click the left or right arrow buttons at the lower-left corner of the screen, or press the left or right arrow key on your keyboard to go to the previous or next image or drag the foreground image right or left to bring the previous

or next image forward. You can also click any image in the background to bring it to the front if needed. In review mode, there is also a 'Loupe' tool, which lets you magnify a portion of an image. Sometimes judges would like to view a portion of image in detail. The Loupe tool is available at the lower right side of the screen in review mode. By default, if the image is displayed at less than 100 percent, the Loupe tool magnifies it to 100 percent. To hide the Loupe tool, click the X at the lower-right corner of the tool, drag the Loupe tool to a different area or in the image, or click on a different area of the image to change the magnified area. To zoom in and out with the Loupe tool, use the mouse scroll wheel, or press the plus (+) or minus (-) key.

Let the judges view the images. When an image is selected, press **CTRL+8** and you will notice that the star rating has also been labelled with green colour. After all the award winning images have been selected, you have to sort them. Press **ESC** button to go to thumbnail mode. Now click **CTRL+A** to select all the photographs of the folder. On the right upper side of the bridge interface, you will see a star mark. Click on it as you did before, but this time select '**show labelled item only**'. Now you will see only those images that have been labelled with green colour. Click **CTRL A** to select

all labelled images and then Press **CTRL+X** to cut them. Now make a new folder, give a suitable name and paste all the labelled photos in them with **CTRL+V**. Now open this folder and rename photos according to the prize or position.





Step-8 Automatically extracting the file names for printing

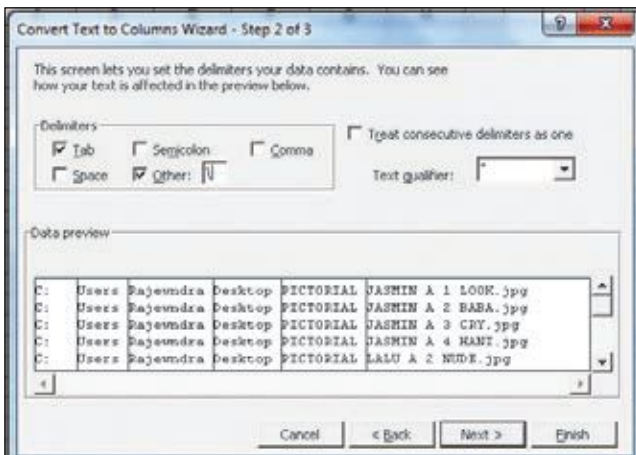
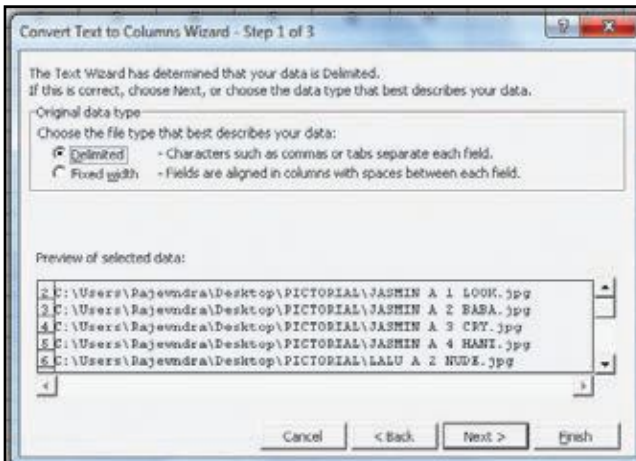
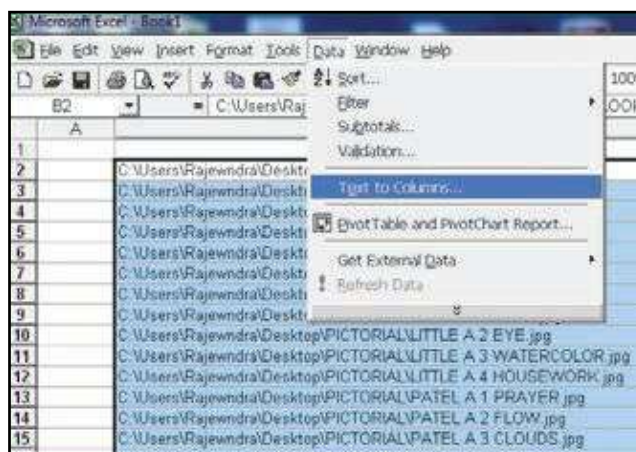
Earlier, we used to manually jot down the names of accepted and awarded entries, but now it is easier than that. Sadly, Adobe Bridge does not have any provision for extraction of only file names. So I experimented and found a way using Microsoft Excel. First open the folder containing the awarded or accepted entries. Press **CTRL +A** to select all images then **SHIFT+RIGHT CLICK** and you will see a new option **Copy As Path**. Clicking on this option will only copy the file path. Now open Excel and select an entire column. Paste the file names using **CTRL+V**. You might see a dialog *"Data on the clipboard is not the same size as the selected area. Do you want to paste anyway"*. Click **OK**. Now you will get a column with each image path in a cell. The file names may not fit in the column and hence you will have to drag the the partition line at the top (don't miss this step).

At present, the file path is in one column and hence we need to delete some unwanted text. For this, you

will have to first separate them into different columns. First select all data of columns containing file path by clicking and dragging. Now open the Data menu and click **Text To Columns** and a new dialog box will open. Here, in the file type, select **delimited data** and click **next** to open the second dialog box. Here, check the **Tab** and **Other** check boxes. In the text box next to **Other** option, type \. Click **next** and you will see in the preview that all the text is now in

different columns. Now click **finish**. You can then delete the first three or four columns containing unwanted data.

Hope this article helps salon organisers in reducing their workload. Screenshots are of Adobe Bridge 5, which I am using. Please note that before running any salon, try the method outlined above with few photographs and practice it well. **[SP]**



Compact Review

Sony Cyber-shot
DSC RX10 II



Lens Review

AF-S Nikkor 200-500mm
f/5.6E ED VR



Lens Review

SIGMA 24mm
F/1.4 DG Art Lens



Lens Review

Tamron SP35mm
f/1.8 Di VC USD



First Look

Brownbox Media-Book
and MediaPix



First Look

Transcend Wi-Fi SD Card

Change in Rating System

Smart Photography's new rating system exercises stricter evaluation in view of improvements in the overall performance of photographic equipment. Marks will be awarded for the following parameters...

Final Rankings

Recommended 75-80%
Best Buy 81% and above

D-SLR CAMERAS

Design & Build Quality.....	(out of 20)
Key Features.....	(out of 20)
Ergonomics.....	(out of 20)
Performance	
Autofocus.....	(out of 5)
Metering.....	(out of 5)
Noise control.....	(out of 5)
Distortion/Sharpness.....	(out of 5)
LCD/Viewfinder.....	(out of 5)
Auto White Balance.....	(out of 5)
Value for Money.....	(out of 10)
Grand Total.....	(out of 100)

LENSES

Design & Build Quality.....	(out of 20)
Key Features.....	(out of 20)
Ergonomics.....	(out of 20)
Performance	
Autofocus.....	(out of 5)
Sharpness.....	(out of 5)
Distortion control.....	(out of 5)
Aberrations.....	(out of 5)
Darkening of corners.....	(out of 5)
Extra Features.....	(out of 5)
Value for Money.....	(out of 10)
Grand Total.....	(out of 100)

COMPACT CAMERAS

Design & Build Quality.....	(out of 20)
Key Features.....	(out of 20)
Ergonomics.....	(out of 20)
Performance	
Autofocus.....	(out of 5)
Metering.....	(out of 5)
Noise control.....	(out of 5)
Distortion/Sharpness.....	(out of 5)
LCD/Viewfinder.....	(out of 5)
Auto White Balance.....	(out of 5)
Value for Money.....	(out of 10)
Grand Total.....	(out of 100)



Inside the Box

- ✓ Rechargeable Battery Pack NP-FW50
- ✓ AC Adaptor AC-UB10C/UB10D
- ✓ Micro USB cable
- ✓ Shoulder strap
- ✓ Lens cap
- ✓ Shoe cap
- ✓ Lens hood
- ✓ Eyepiece Cup
- ✓ Instruction Manual

The Sony RX10 II (also known as RX10 M2) is an improved version of the RX10, which received thumbs up from the compact market for its excellent performance. The RX10 II adds advanced 4K recording and a slew of high-speed imaging features apart from improvements in imaging quality.

Design and Build Quality

The Sony RX10 II is designed and built identical to the RX10. The camera is built around a magnesium alloy chassis with addition of engineering plastics on the outer shell, making it a light, yet sturdy camera. The camera is dust and moisture resistant. It sports a D-SLR-like look with a lens that is bulkier than those usually seen in compact cameras. This is understandably because of the constant $f/2.8$ that it provides. The lens has a manual aperture ring that has physical stops at every $1/3$ EV. The camera has a deep grip with textured rubber finish. The tripod receptacle is metal. At 813g, the RX10 II is quite light.

Key Features

The 20.2 megapixel Sony RX10 II uses a 1.0-inch Type Exmor RS Stacked CMOS sensor (13.2 x 8.8mm), along with the latest BIONZ X image processor to deliver more efficient image reproduction than its predecessor. The sensor unit has a DRAM chip attached, which helps the camera to perform high-speed imaging without the buffer overflowing. The

Sony Cyber-shot
DSC RX10 II

₹ 94,990

□ Sujith Gopinath

The Ultimate Compact

With professional videos becoming part of compact cameras, traditional video equipment manufacturers have become the strongest players even in still imaging, especially in the mirrorless category. With their expertise in videos, Sony and Panasonic have reincarnated as leaders in the mirrorless space.

camera uses a Carl Zeiss Vario-Sonnar T* 24-200mm equivalent lens providing a constant maximum aperture of $f/2.8$ throughout the zoom range. It provides a minimum aperture of $f/16$. The lens

is constructed with 14 elements in 11 groups including 7 aspheric elements including an Advanced Aspherical (AA) element. The lens features optical SteadyShot Image Stabilisation in



Aperture: f/2.8
Shutter Speed: 1/100sec
ISO: 800

addition to electronic compensation, which can be activated in Movie mode. The advanced Image Stabilisation also compensates for rolling shutter effect in movie mode. The camera also features clear image zoom, which crops the image and interpolates it without significant loss in detail. Clear image zoom offers an additional 2x magnification at 20 megapixels and 2.8x at 10 megapixels.

The lens focusses from approximately 13cm to infinity at the wide-angle end and from approximately 39cm to infinity at the telephoto end. Focus modes available are Direct Manual Focus, Manual Focus, Single-shot AF (AF-S), and Continuous AF (AF-C). Focus area can be selected from Wide, Centre, Flexible Spot (S/M/L), and Expanded Flexible Spot. The camera features the usual three metering modes—Multi Pattern, Centre-Weighted, and Spot. Exposure can be compensated by +/- 3.0EV in 1/3EV steps. Equivalent sensitivity ranges from ISO 100 to 12800 (Expandable to ISO64/80) along with an Auto option.

Still images are recorded in Raw or JPEG format with a maximum size of 5,472x3,648 pixels. Videos can be recorded in three formats — AVCHD (1,920 X 1,080/50p), MP4 (1,920x1,080/50fps), and XAVC S 4K (3,840x2,160/25p). 4K videos can be recorded up to a maximum of 29 minutes, but you would require an SDXC Class 10 card of UHS-I (U3) standards. The camera can capture images in continuous burst of up to 5 frames per second in full resolution.

The RX10 II provides White Balance options such as Auto, Daylight, Shade, Cloudy, Incandescent, Fluorescent (Warm White, Cool White, Day White, Daylight), Flash, Custom temperature, Custom filter, and Custom. Shutter speed ranges from 30 to 1/3200 sec along with Bulb option. Self-timer can be set to 10, 5, or 2 sec. for a single exposure or for 3 or 5 consecutive shots. The built-in flash has a range of approximately 1.0m to 10.2m in Auto ISO setting. Flash modes include Auto, Flash On, Slow Sync, Rear

Sync, Flash Off, and Wireless (with an optional compatible flash).

The camera can detect up to eight faces. Shooting modes include Superior Auto, Intelligent Auto, Program Auto (P), Shutter priority (S), Aperture priority (A), Movie, HFR (High Frame Rate, which allows you to render super-slow motion movies), Panorama, Scene Selection, MR (Memory Recall, 3 settings), and Manual (M). Scene selection mode provides options such as Night Scene, Night Portrait, Portrait, Landscape, Handheld Twilight, Anti Motion Blur, Sports Action, Macro, and Sunset. The camera also provides Picture Effects such as HDR Painting, Rich-tone Monochrome, Miniature, Toy Camera, Pop Colour, Partial Colour, Soft High-key, Water Colour, Posterisation, Retro Photo, Soft Focus, High Contrast Monochrome, and Illustration. Movie mode offers Super-High Speed shooting, which makes use of the electronic shutter to capture videos at 1/32000 sec with anti-distortion shutter feature.

The RX10 II uses a 3.0 inch, 1,228,800-dot Xtra Fine TFT LCD with adjustable angle. The screen can be tilted up by approx. 107 degrees and down by approximately 42 degrees. The camera has a 0.39 inch, 2,359,296-dot XGA OLED electronic viewfinder. It uses a Memory Stick Duo/PRO Duo/PRO HG Duo, SD/SDHC/SDXC flash memory module for storage. The RX10 II features a built-in stereo microphone. The interface includes multi-use terminal, Mini HDMI, DC IN Terminal, NFC, One-touch remote, and One-touch sharing.

Other features include PlayMemories Camera Apps, WiFi, Eye AF, Face Detection, Face registration, Still Image Recording during movie, Smile Shutter, Quick Navigation, Digital Level Gauge (pitch and roll), White

Balance Bracketing, Peaking, Zebra, and Step Zoom. The camera is powered by a 1020mAh Li-ion battery pack. The battery is charged via USB cable. The RX10 II has dimensions of approximately 129.0 x 88.1 x 102.2 mm (W x H x D) and weighs 813g with battery and Memory Stick.

Ergonomics

The RX10 II is quite comfortable to hold and operate. It offers excellent grip and balances well in your hand. The controls are easily accessible and quite intuitive. Images in the LCD appeared crisp. The electronic viewfinder offers excellent view and is as crisp and clear as an optical viewfinder. The camera has a threaded shutter release button, similar to old film SLRs, which allows you to use a threaded cable release or a soft release. In addition to the zoom lever, the camera

has a zoom ring on the lens barrel, which allows you to precisely control the zoom. The 35mm focal lengths are marked on the lens barrel at 24, 35, 50, 70, 100, 135, and 200mm.

Performance

The RX10 II proved its mettle on our test bench. Autofocus was fast and precise and the system could lock on to the subject even in low light. The camera surprised us when we failed to see any trace of darkening of corners even at the wide-angle end with the lens wide open. Further, the lens did not produce any flare or chromatic aberration. This is exemplary performance in compact camera standards. All metering modes performed very well. Images were sharp from f/2.8 to 5.6 throughout the zoom range. Sweet spot changed from f/2.8 to f/4 from the wide-angle to the telephoto

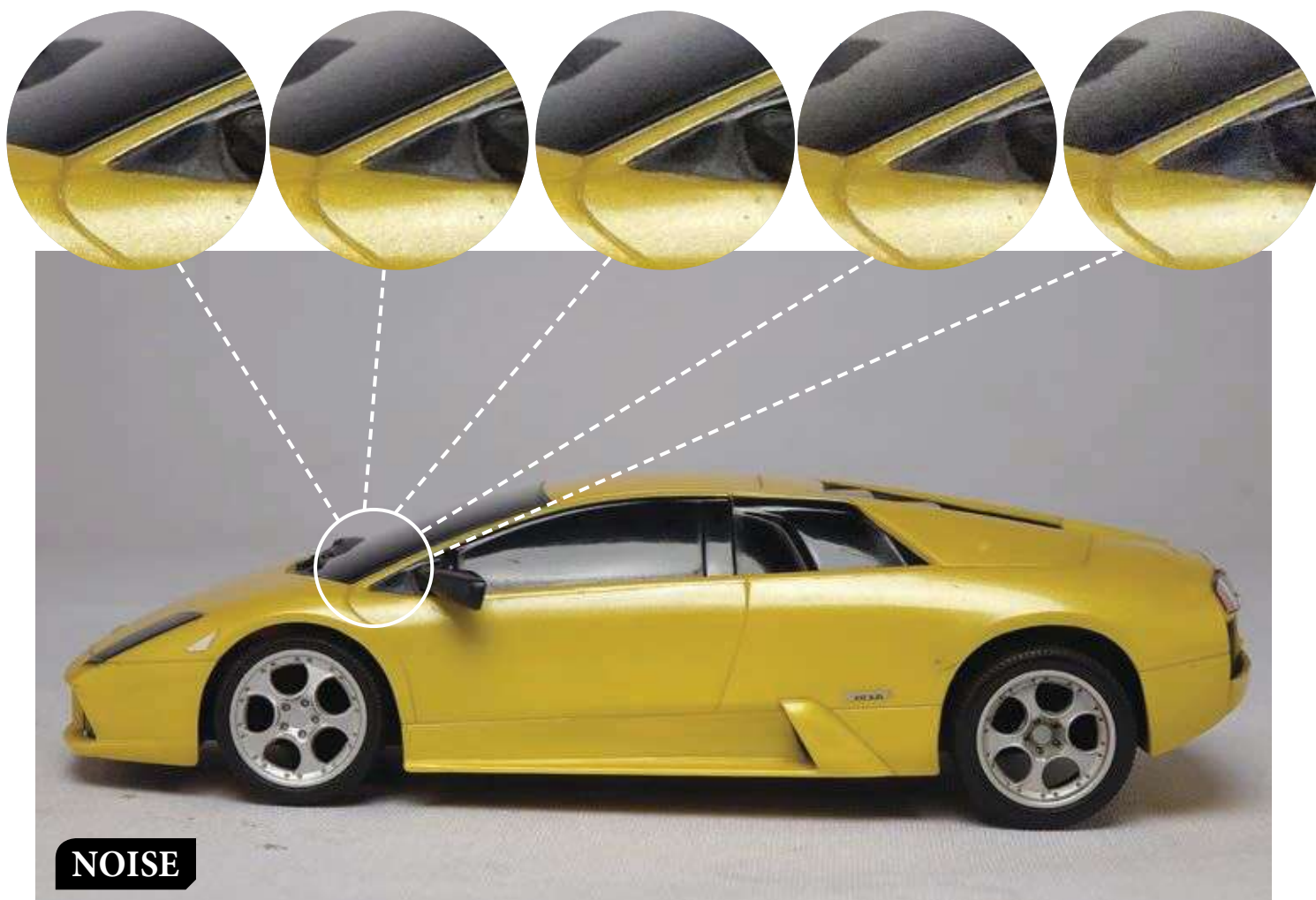
ISO 800

ISO 1600

ISO 3200

ISO 6400

ISO 12800





The RX10 II sports a magnesium alloy chassis, and has a weather-resistant design

FINAL SCORE



86%

Design and Build Quality 14/15



Key Features 14/15



Ergonomics 13/15



Performance

Autofocus 4/5

Metering 3.5/5

Noise Control 3.5/5

Sharpness 4/5

Darkening of corners 5/5

Flare and CA 5/5

Distortion 4.5/5

LCD/EVF 4.5/5

Auto WB 4/5

Sub-Total 38/45

Value for Money 7/10



PLUS

- Excellent build quality
- Weather sealing
- Magnesium alloy chassis
- Constant f/2.8 aperture
- Superlative performance
- 4K video capture
- High-speed imaging

MINUS

- Price beyond most people's reach

VERDICT

The Sony RX10 II can be called a 'serious all-rounder', capable of delivering excellent image quality throughout the zoom range. The constant f/2.8 and 4K video capability should make it an excellent camera for most of your needs. Certainly a Best Buy.

KEY SPECIFICATIONS

Sensor Type: Exmor RS CMOS
Sensor size: 1.0-type (13.2mm x 8.8mm)
Effective Pixels: Approx. 20.2 million
Lens type: Carl Zeiss Vario-Sonnar T* 24-200mm equivalent
Max. aperture: f/2.8 constant
Focus range: W: Approx. 13cm to Infinity; T: Approx. 39cm to Infinity
Monitor: 3.0 inch, 1,228,800-dot Xtra Fine TFT LCD
Adjustable Angle: Up by approx. 107°, down by approx. 42°
Viewfinder: 0.39 inch, 2,359,296-dot XGA OLED electronic viewfinder
Imaging processor: BIONZ X
Image Stabilizer: Still Image: Optical SteadyShot; Movie: Optical with electronic compensation, Anti Rolling type
Focus Modes: Direct Manual Focus, Manual Focus, Single-shot AF (AF-S), Continuous AF (AF-C)
Light Metering: Multi Pattern, Centre-Weighted, Spot
Exposure Compensation: +/- 3.0EV in 1/3EV steps
ISO sensitivity: Auto, ISO 100 to 12800 (Expandable to ISO64/80)
FTotal Aperture: f/2.8 to f/16
Recording media: Memory Stick Duo/PRO Duo/PRO HG Duo, SD/SDHC/SDXC
Max. image size: Still: 3,648x3,648 pixels
Dimensions (W x H x D): Approx. 129.0 x 88.1 x 102.2 mm
Weight: Approx. 813g (with battery and Memory Stick)

end. We observed that Sony has paid particular attention to sharpness at the telephoto end, which is normally the weak point in high zoom compacts.

Native print size is 12.16 x 18.24 inches at 300 ppi. At 25 percent screen size, the images were noise-free up to ISO 1600. A tinge of noise was observed at ISO 3200 and 6400. ISO 12,800 was very noisy. Viewed at 50 percent, the images remained noise-free up to ISO 800. Slight noise was seen at ISO 1600. Enlarged to 100 percent, images were practically free of noise up to ISO 200. The images were perfectly usable up to ISO 800. Auto White Balance performed well, and the colours were true to the original. Slight casts observed under certain light sources were easy to remove in post-processing. We observed slight barrel distortion up to 70mm equivalent focal length, but barely noticeable.

The RX10 II is believed to produce excellent videos. But we were unable to test the full capabilities of 4K videos without an SDXC Class 10 memory card.

Value for Money

The Sony RX10 II retails at an MRP of Rs.94,990. Though the price would seem too high for a compact camera, this looks quite reasonable, considering the performance and the advanced features that this camera incorporates. **ISP**



Recently, we have seen the release of a few super-telephoto zoom lenses in the 'affordable' range from different manufacturers. The Nikkor 80-400mm f/4, Sigma 150-600mm f/5-6.3, and Tamron 150-600mm f/5-6.3 have all been received well, and the new 200-500 f/5.6 joins them with a very competitive price.

Design and Build Quality

The Nikkor 200-500mm is built tough with the right mix of metal and engineering plastics. The lens is not very light, but certainly lighter than their full-metal counterparts. It feels quite sturdy. The lens has a two-barrel construction and the front barrel protrudes about 7.5cm when fully extended (500mm). It employs internal focussing and hence it does not protrude while focussing. The 200-500 has a filter size of 95mm.

The lens has a maximum diameter of 108 mm and length of 26.75 cm from the lens flange (at 200mm zoom). It weighs approximately 2.3kg including tripod collar.

Key Features

The Nikkor 200-500mm lens provides an image circle native to FX (35mm Full Frame) sensor bodies and equivalent focal length of 300 to 750mm on DX (APS-C) bodies. The lens has a constant maximum aperture of f/5.6 and minimum aperture of f/32. Being an AF-S lens, it has a Silent Wave Motor (SWM) motor inside and the 'E' designation indicates that it uses an electromagnetic diaphragm mechanism. The lens is constructed with 19 elements in 12 groups including 3 ED (Extra-low Dispersion) elements to reduce chromatic aberration. On Nikon FX format



Inside the Box

- ✓ Nikkor 200-500mm f/5.6E lens
- ✓ Front and back caps
- ✓ Bayonet Hood
- ✓ Warranty and Literature
- ✓ Lens case

AF-S Nikkor
200-500mm
f/5.6E ED VR

₹ 94,950

□ Sujith Gopinath

Nikon Strikes Back...

cameras, the 200-500 lens provides an angle of view of 12° 20' to 5° 00', while on Nikon DX format cameras, it provides an angle of view of 8° 00' to 3° 10'. The lens has built-in optical Vibration Reduction (VR) claimed to provide a shutter speed advantage of 4.5 stops equivalent.

The lens provides a minimum focussing distance of 2.2m from the

focal plane. It has a rounded aperture with a 9-bladed diaphragm. The aperture control is electronic and is automatically activated by the camera circuitry. The lens provides two AF options — Manual (M), and Manual/Auto (M/A). In M/A mode, you can manually fine-tune the focus even if the camera is on AF.

The lens has a switch that locks the



Aperture: f/5.6
Shutter Speed: 1/180sec
ISO: 800

zoom at 200mm to prevent it from extending accidentally and causing damage, especially while travelling. Focus limiter modes available are Full and $\infty - 6\text{m}$. The VR switch provides options of Normal and Sport, and Nikon claims that the Sport mode provides better response while shooting unpredictably moving subjects.

Ergonomics

The Nikkor 200-500mm is by no standards a light lens, though it is lighter than its premium full-metal counterparts. The lens is not very easy to hand-hold for more than a few seconds. You will need a very sturdy and heavy duty tripod to stabilise this lens especially when

there is not enough light. The lens has the signature Nikon style in the perforated rubber grips on zoom and focus rings, which have the right amount of damping. The tripod collar looks sturdy, but we still feel that the lens demanded a better collar with support at two ends — a la Kirk collar design. The lens has a focus distance



indicator window, and focal lengths are marked at 200, 300, 400, and 500mm.

Performance

The Nikkor 200-500mm lens is a great performer. We tested the lens on a Nikon D750 body, and the combination focussed fast in low light especially when the subject contrast was good. Nikon claim that the VR has a 5-stop advantage, though we have no means of ascertaining the same. At 500mm, it allowed me to shoot blur-free images even at 1/15 sec. This is quite good, though this shutter speed may not be possible in dark jungle foliage. We did not observe any darkening of corners in the lens, which speaks volumes about the incredibly good optics. We also failed to spot any distortion in the lens. Slight flare was observed at 200mm with the lens wide open, but we did not see any chromatic aberration.

The 200-500 delivered superb sharpness. The sharpest images were obtained from f/5.6 to 11 with the sweet spot at f/8. This is very important because the dark environments in the wild can sometimes force you to use the lens wide-open. In this case, this Nikkor will not disappoint you even a bit.

Value for Money

The Nikkor 200-500mm f/5.6 lens is priced at an MRP of Rs.94,950. This is superb value for money for a Nikon FX lens in this category. **ISP**

The lens has a zoom lock switch, which locks the zoom at 200mm so that it does not extend accidentally

KEY SPECIFICATIONS

Type: F mount, Type E AF-S lens with built-in CPU and F mount
Format: FX/35mm
Focal length: 200 – 500 mm
Maximum aperture: f/ 5.6
Minimum aperture: f/ 32
Lens construction: 19 elements in 12 groups (including 3 ED elements)
Angle of view: Nikon FX format D-SLR cameras: 12° 20' to 5° 00', Nikon DX-format D-SLR cameras: 8° 00' to 3° 10'
Minimum focus distance: 2.2 m from focal plane
Image Stabilization: Optical VR (Vibration Reduction)
No. of diaphragm blades: 9 (rounded diaphragm opening)
Diaphragm: Automatic electronic aperture control
Metering: Full aperture
AF-S (Silent Wave Motor): Yes
Internal focusing: Yes
Focus mode: Manual , Manual/Auto
Focus limit switch: FULL, ∞ to 6 m
Focus distance indicator: Yes
Focal length scale: Graduated in millimeters (200, 300, 400, 500)
Filter-attachment size: 95 mm
Dimensions: Approx. 108 mm (maximum diameter) x 267.5 mm (distance from camera lens mount flange)
Weight: Approx. 2300 g (including tripod collar)

FINAL SCORE



84%

Design and Build Quality 17/20



Key Features 18/20



Ergonomics 15/20



Performance

Autofocus 4/5

Sharpness 4.5/5

Distortion control 4.5/5

Aberrations 4/5

Darkening of corners 5/5

Extra features 4/5

Sub-Total 26/30

Value for Money 8/10



PLUS

- Excellent sharpness
- Superior VR
- Great value for money
- Brilliant optics

MINUS

- Tripod collar slightly off centre of mass
- Heavy to hand-hold

VERDICT

With the Nikkor 200-500 f/5.6, Nikon is pumping up the competition, taking the fight right up to the third party lens manufacturers' backyard. This lens is on the heavier side, but there is absolutely no questions about the quality of images. The lens might not be weather sealed or as sturdy as the more expensive models, but for a person who treats his equipment with respect, this will hardly be of concern. Best Buy indeed.

Photopro 300 DT

The New D-Tech Studio Flash System



A revolutionary Product

To create an accurate impact on photos lighting turns out to be a crucial dynamic. Therefore having well-suited combination of lighting become essential. In such scenario studio flash lights plays key role, they propose boundless creative possibilities for the ardent photograph or still-life photographer.

Photopro, India's one of the most reliable photography equipment manufacturer, provides the New Photopro 300 DT, a revolutionary product.

The New D-Tech Studio Flash System variable control with 40 steps unique in its range with color corrected flash tube and its light weight body not only makes it ideal for small shoots in studio but also very easy to carry for perfection in works.



ACCESSORIES

Light stand, Softbox 60x60 Pro, with carry bag, Safety cap, Main cable, Syncro cable, warranty card, box

Technical Specification

Flash output (w/s) Max.- 125, Flash output (w/s) Min.- 20w, Dimmer-Yes, Half n Full-No, *F.Stop 1meter with 21cm. 55 degree metal ref. with silver reflective- 32 1/3, Recycling Time- 2 Sec., Modelling Lamp-100w, Flash Duration- 1/3000 Sec., Twin-Tech-No, Body- Plastic, Weight-1 Kg.,



Inside the Box

- ✓ Lens front and back cap
- ✓ Lens hood
- ✓ Carry Case
- ✓ Lens literature
- ✓ Warranty card



**SIGMA 24mm
F/1.4 DG Art Lens**

₹ 66,900

H. S. Billimoria

A Work of Art

Sigma's series of Art lenses have stolen the thunder in the lens market with their exceptional performance and in some cases, have also excelled the proprietary lenses from big marks like Canon, Nikon, Sony, Zeiss etc.

The 24mm lens under review actually has a maximum aperture of f/1.4 thereby making it suitable not only for landscape photography but also other situations like interiors, videography and low illumination work. The lens is meant for full-frame cameras but can be used with APS-C sized sensors;

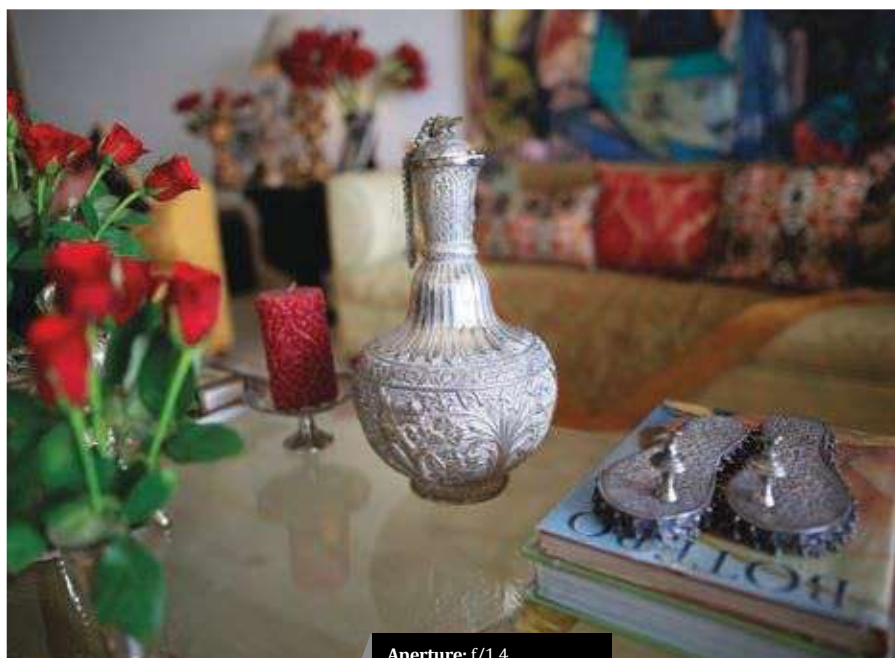
the focal length, however, becomes 38mm in such cases (Canons) and 36mm (Nikons).

Design and Build Quality

One look at the Sigma lens gives an indication of its build quality. Solidly built, the Sigma comes with both 'F' low dispersion glass and special low dispersion glass. 15 elements in 11 groups have been arranged to minimize chromatic aberration. The Sigma accepts 77mm filters, is finished in matt black and weighs 665gms. It balances best with semi-professional and professional cameras from the Canon and Nikon stables. The lens is impossible to fault either on design or on build quality.

Key Features

The Sigma lens is available in the Canon 'EF', Nikon 'F' and Sigma's 'SA' bayonet mounts. Maximum aperture is f/1.4 and minimum f/16. 9 diaphragm blades constitute the lens which has several SFLD and SLD elements and also has special coatings. Minimum focusing is at 0.25metres, focusing is internal and takes place via the ultrasonic motors



**Aperture: f/1.4
Shutter Speed: 1/1600sec
ISO: 800**

Mahesh Reddy



Aperture: f/2.5
Shutter Speed: 1/320sec
ISO: 500

KEY SPECIFICATIONS

Lens Construction:	15 Elements in 11 Groups
Angle of View:	84.1°
Number of Diaphragm Blades:	9
Minimum Aperture:	f/16
Minimum Focusing Distance:	25 cm
Filter Size:	77mm
Maximum Magnification:	1:5.3
Dimensions (Dia. x Length):	85mmx90.2mm
Weight:	665g
Corresponding Mounts:	Sigma, Nikon, Canon

FINAL SCORE



84%

Design and Build Quality 18/20



Key Features 16/20



Ergonomics 18/20



Performance

Autofocus 4.5/5

Sharpness 4/5

Distortion control 5/5

Aberrations 3/5

Darkening of corners 3.5/5

Extra features 4/5

Sub-Total 24/30

Value for Money 8/10



PLUS

- Build quality
- Performance

MINUS

- No Image Stabilization

VERDICT

The Sigma 24mm f/1.4 Art promises professional quality images at a price that is feasible for an amateur. Sigma has again scored with this new Art lens. Best Buy!

in the lens. The lens lacks both image stabilization and an aperture ring.

Ergonomics

The lens feels both solid and heavy when fitted on a semi-professional or professional DSLR. The slightly heavy nature of the lens means that it should not be mounted on a light weight body. Like all Sigma lenses, this lens comes with lens-hood and a pouch.

Performance

The Sigma 24mm f/1.4 Art lens performed admirably on our test bench. Autofocus was fast and precise and could lock on to the subject even under low light conditions. Some vignetting and darkening at the corners was observed at maximum

aperture but vanished completely at f/4. Images were rendered absolutely free of distortion. Shooting against the sun, the lens produced significant flare at f/1.4 along with purple fringing. Overall, the Sigma 24mm f/1.4 lens produced very sharp images. The sharpest images were obtained between f/5.6 and f/16 and the sweet spot on the lens was found to be f/8. Overall, a very good performance.

Value For Money

The Sigma 24mm f/1.4 DG Art lens is available at an MRP of Rs.66,900. Just as a comparison, the Canon EF 24mm f/1.4L II USM and the Nikon 24mm f/1.4G ED are available at an MRP of Rs.1,12,995 and Rs.1,76,350 respectively. **JSR**



Third party lens manufacturers have recently pumped up their game with improved optics and premium construction. So far, we have noted this in Sigma Art and Sport series lenses. Now Tamron seems to have woken up to the competition with the 35mm f/1.8 and 45mm f/1.8 SP-series lenses. We have the SP35mm f/1.8 Di VC USD on our test bench. Let us see if Tamron can unseat Sigma in the popularity space, although we are not comparing the two lenses side-by-side.

Design and Build Quality

The Tamron SP35mm f/1.8 is a premium lens and sports a premium look and feel. The outer body is made of metal and engineering plastics. It has a metal mount and a matte-finished metallic ring that provides a classy look. The lens is weather-sealed with a rubber ring that keeps dust and water from reaching the lens flange or sensor. The distance scale is legibly marked with white lettering. The design marks significant difference in quality over most other Tamron lenses. The lens has two buttons, one for Vibration Compensation (VC) and the second for Focus mode. VC provides only On/Off options and Focus modes are Autofocus (AF) and Manual Focus (MF). The lens has a filter size of 67mm and a maximum diameter of 80.4mm. It has a length of 80.8mm for the Canon and 78.3mm for the Nikon model. The lens weighs 480g and 450g for Canon and Nikon respectively.

Key Features

The Tamron 35mm f/1.8 lens is primarily designed for 35mm full

**Tamron SP35mm
f/1.8 Di VC USD**

₹ 47,500

□ Sujith Gopinath

Inside the Box

- ✓ Lens
- ✓ Lens front and back caps
- ✓ Flower-shaped lens hood
- ✓ Warranty and lens literature

A Prime Reborn

frame cameras, but can be used with APS-C sensor cameras. It provides a diagonal angle of view of 63°26' on full frame and 43°29' on APS-C format. The lens is constructed with 10 elements in 9 groups including two molded glass aspherical elements which deliver uniform sharpness over the entire field. This also compensates for spherical and chromatic aberrations. In addition to this, the lens uses an LD (Low Dispersion) element along with an XLD (Extra Low Dispersion) element. These elements help deliver crisp and clear images and eliminate colour fringing. The lens employs optical Vibration Compensation (VC) to deliver blur-free images even in low light.

The Tamron 35mm lens uses a 9-bladed diaphragm providing a circular aperture. The lens provides a minimum aperture of f/16. It is

available in Canon, Nikon, and Sony mounts. The lens uses an Ultrasonic Silent Drive (USD) focus motor, which is believed to provide faster, more accurate, and silent autofocus. This provides full time manual override even in autofocus mode.

The 35mm lens is coated with eBAND (Extended Bandwidth and Angular-Dependency) and BBAR (Broad-Band Anti-Reflection) anti-reflection coatings that eliminate flare and ghosting. eBAND is a nano-structured layer coated on the surface of a critical element. This offers higher transmissivity and a significant improvement in anti-reflection characteristics against angular incident rays. This lens delivers exceptionally uniform illumination levels across the image field to avoid non-linear pattern or light fall-off toward corners. The lens



Aperture: f/5
Shutter Speed: 1/3200sec
ISO: 400

has a minimum focussing distance of 0.2m, which is slated to be the best in this category of lenses. The 35mm lens provides a maximum magnification ratio of 1:2.5.

The lens also has a Fluorine coating that provides long-lasting oil and water resistance. This makes it easier to wipe moisture and smudges away. The lens is constructed with weather sealing that prevents moisture from entering the internal mechanisms of the lens, allowing you to shoot outdoors in adverse conditions.

Ergonomics

We used a Canon 5D Mark III to test the lens, and the Tamron 35mm f/1.8 balanced well with the full frame body. With the straight barrel construction, the lens offers perfect grip. The textured rubber finish on the zoom ring makes it comfortable to operate. Though the Focus modes on the lens

have only AF and MF options, the lens features full-time manual focus.

Performance

The Tamron 35mm lens performed well in our tests. Autofocus was reasonably fast with the 5D Mark III. However, the combination struggled to lock on to the subject in low light. We also felt that the autofocus was a little inaccurate, except in close focussing.

Images were quite sharp overall. The

sharpest images were obtained from f/2.8 to 8, and the sweet spot was found to be f/5.6. We observed slight barrel distortion, but you may not observe this is normal everyday images.

The lens exhibited darkening of corners from f/1.8 to 2. Flare was well under control, though it was observed in strong against-the-light shots with the lens wide open. Strong purple fringing was observed in the images.

The lens is constructed with weather sealing that prevents moisture from entering the internal mechanisms and the camera body



Aperture: f/3.5
Shutter Speed: 1/50sec
ISO: 100;

Vibration Compensation did not provide much advantage in the shutter speed.

Value for Money

The Tamron SP35mm f/1.8 Di VC USD retails at an MRP of Rs.47,500. At this price, the lens is attempting to compete with the Nikon 35mm f/1.8G ED and the Canon 35mm f/2. We would consider this price a little high for this lens. **ISP**

KEY SPECIFICATIONS

Focal Length: 35mm
Maximum aperture: f/1.8
Angle of View (diagonal): 63°26' for full-frame format 43°29' for APS-C format
Lens Construction: 10 elements in 9 groups
Minimum focus distance: 0.2m
Maximum Magnification Ratio: 1:2.5
Filter Size: 67mm (Φ)
Maximum diameter: 80.4mm (Φ)
Length: 80.8mm (Canon); 78.3mm (Nikon)
Weight: 480g Canon; 450g (Nikon)
Aperture Blades: 9 (circular aperture)
Minimum aperture: f/16
Compatible mounts: Canon, Nikon, Sony

FINAL SCORE



79%

Design and Build Quality 18/20



Key Features 16/20



Ergonomics 17/20



Performance

Autofocus 3/5

Sharpness 3/5

Distortion control 4.5/5

Aberrations 3.5/5

Darkening of corners 4/5

Extra features 4/5

Sub-Total 22/30

Value for Money 6/10



PLUS

- Sturdy build quality
- Useful weather sealing
- Vibration Correction
- Optimal weight

MINUS

- Autofocus slightly off the mark
- VC doesn't provide much advantage

VERDICT

The Tamron SP35mm f/1.8 lens has the advantage of being weather-sealed and comes with Vibration Correction, which are absent in most competitors. However, as we found out, VC does not seem to provide much advantage in shutter speed for this lens, probably because of the focal length and stability of the lens when hand-held. We would certainly recommend you this lens if you need a weather-sealed fast prime.

One are the days when 'transfer' meant wires sticking out of your camera. Most manufacturers offer built-in Wi-Fi hotspots in cameras. But what if your camera does not have built-in Wi-Fi hotspot? It is here that a Wi-Fi memory card comes in handy.

Transcend Wi-Fi SD card lets you instantly create a Wi-Fi hotspot within your camera and share photographs or stream videos from the device directly on to your smartphone, tablet or laptop. With smart devices becoming more powerful by the day, this provides a better alternative to USB pairing.

You can access and control the card through the free app available on iOS, Android and Amazon. Content of the card is organised into a simple file system so that you can search and access it any time. The app provides Direct Share and Internet modes. In Direct Share mode, the card connects directly with your Wi-Fi devices (you can encrypt the connection with a password). You can share the data with up to three devices wherever you go. You can also edit the images on the shared devices. In Internet mode, the card connects to the Internet using a nearby Internet hotspot or the hotspot of your

smartphone or tablet. You can then email the images and videos or upload them to websites.

The card is rated as Class 10 in read/write speed, but Transcend does not provide the exact speeds. The Wi-Fi SD card carries a two-year limited warranty.

Currently, the card is available in 16 and 32GB capacities. Please note that the Wi-Fi card is not compatible with all camera models. Please check compatibility with your camera model on <http://www.transcend-info.com>. **JSP**



Transcend Wi-Fi SD Card

by Sujith Gopinath

Instant Wi-Fi

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Operating temperature: 0°C(32°F)~60°C (140°F)
Certificates: CE, FCC, BSMI
System Requirements for transfer: Windows XP/Vista/7/8 (32bit or 64bit), Mac OS X 10.5, or later, Linux Kernel 2.4, or later
Dimensions: 32 x 24 x 2.1mm
Weight: 2g

The wedding season is here. And the wedding photographers are busy devising strategies to go one up on the competitors. Traditional wedding albums were conceptualised before the world went digital and convergence was not even a distant thought. With the digital revolution paving way for social media, instant sharing, portable devices and cloud storage, traditional methods hardly hold its charm. Media-Book is the latest, and predictably the most potent concept of sharing memories, complete with the magic of what we would like to call 'portable audiovisuals'.

With videos becoming a standard feature of D-SLRs, most studios and photographers are racing to club the maximum number of services together. Today's wedding photographer is incomplete without offering at least a few of the different forms of media outputs available today—still photographs, videos, slide-shows, web links, and ability to share these easily amongst friends and family. MediaBook from Brownbox Imaging offers exactly this—a platform for wedding photographers to share their work with their clients through the cloud, incorporating the various formats of output within the album.

What is Media-Book and MediaPix?

A Media-Book is a digital multimedia book that combines still images, video, audio, and text to create a powerful way of telling a story, be it a wedding, birthday, or other function. MediaPix is a free mobile app used to securely distribute the Media-Book with your friends and family through Android or iOS platform. It can also be accessed on a Windows device through a link.

How is Media-Book different from other platforms?

Media-Book is designed for the current generation that is always online. With the increasing internet penetration, even a significant proportion of the older generations have started using smartphones to keep in touch with their grandchildren and other family members living at far off metros. MediaPix provides a fast, efficient, free, and futuristic platform to share

Brownbox Media-Book and MediaPix

■ Sujith Gopinath

Wedding Album goes Future-Ready

Getting familiar



MediaPix app is available for both iOS and Android platforms

the memories with the ever-connected population in a secured way, utilising the power of the cloud. Unlike streaming media sharing platforms, this album resides on your local storage once it is downloaded, freeing you of recurrent data charges each time you view the album.

In most of the albums available for wedding photographers, it is difficult to incorporate all your images and multimedia without making it monotonous, not to say about the cost overruns in this case. While many

relatives would prefer skimming through the most important events, the close ones may be interested in glancing through every photograph and video from the event.

Media-Book provides a simple solution to these problems. Media-Book can incorporate images, videos, Slide-shows, web-links, and audio.

Formats and Pricing

Media-Books are available in two formats—Media-Book LITE, created using only still images and Media-

Book, containing images, video, audio, text and web-links. Both these are available with two different licenses—Single, which allows the Media-Book to be downloaded on a single device, and Sharing, which allows the Media-Book to be downloaded on up to 999 devices. Media-Book LITE is priced at Rs.2500, while Media-Book (full version) is available at Rs. 5000 to photographers inclusive of applicable service taxes both for single or sharing licenses.

To learn more and see a demo, visit www.mymediapix.com **ISP**



The Media-Book can be viewed on a tablet or smartphone. Once downloaded, the Media-Book resides on the local drive and you can access it even without data connection.



The navigation page helps you to use the Media-Book easily. It describes all types of content that are embedded in the Media-Book.

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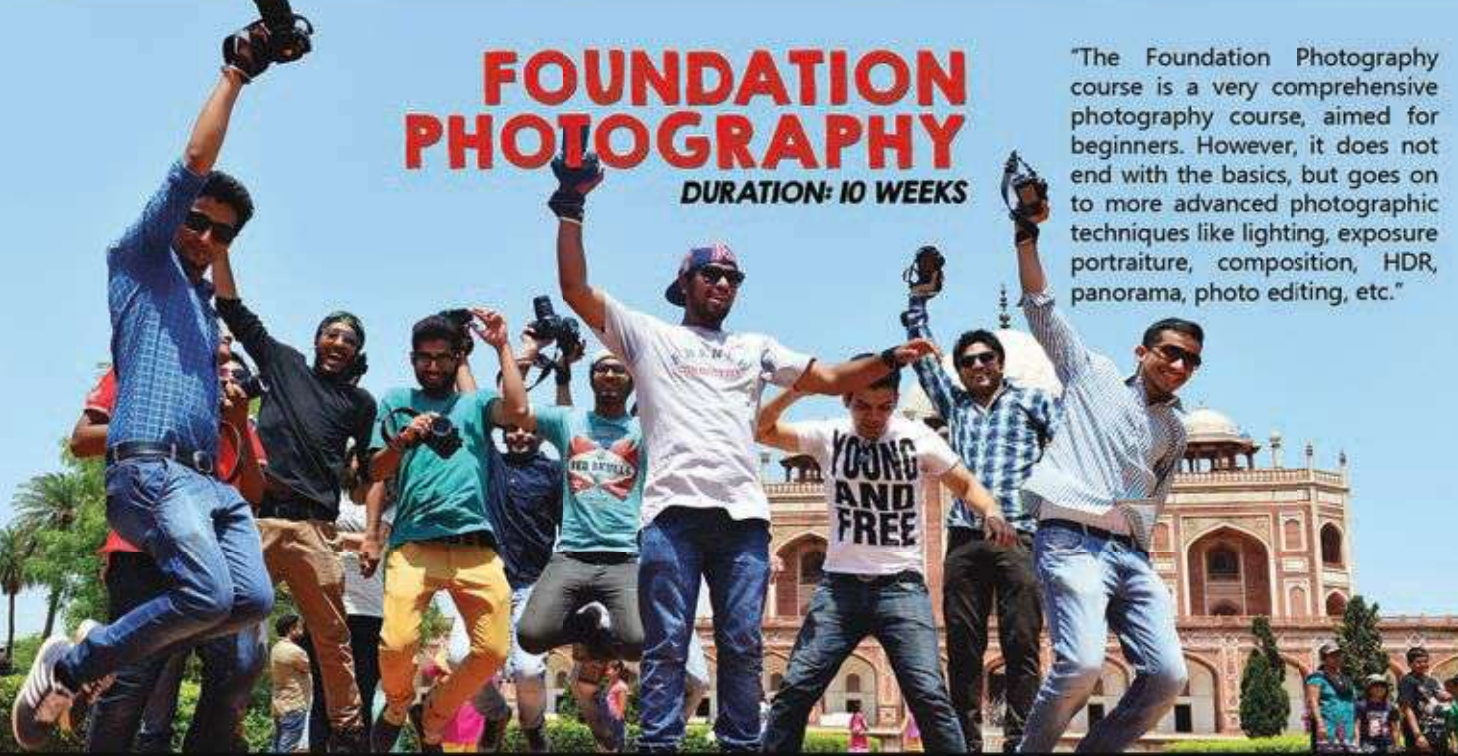
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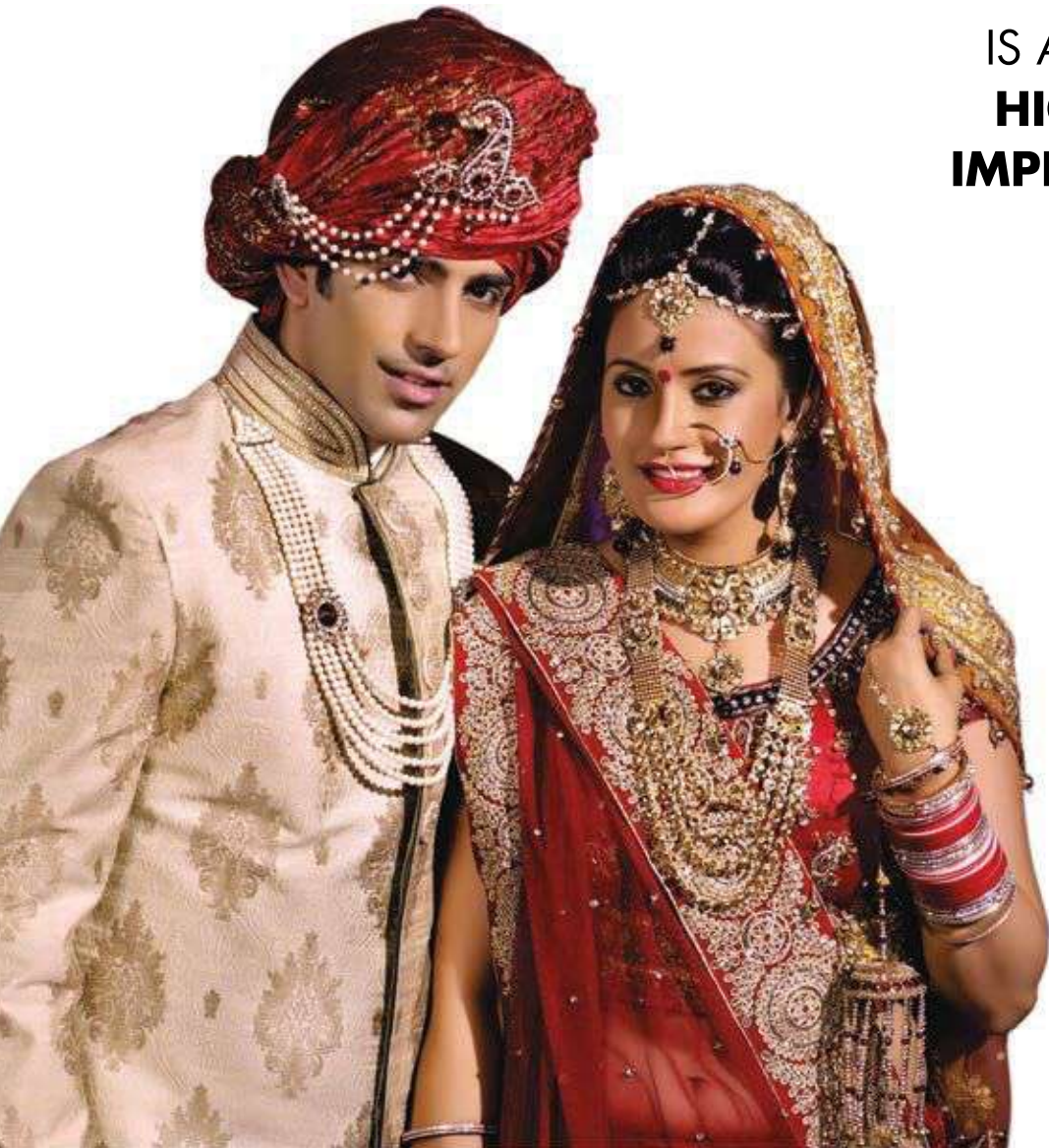


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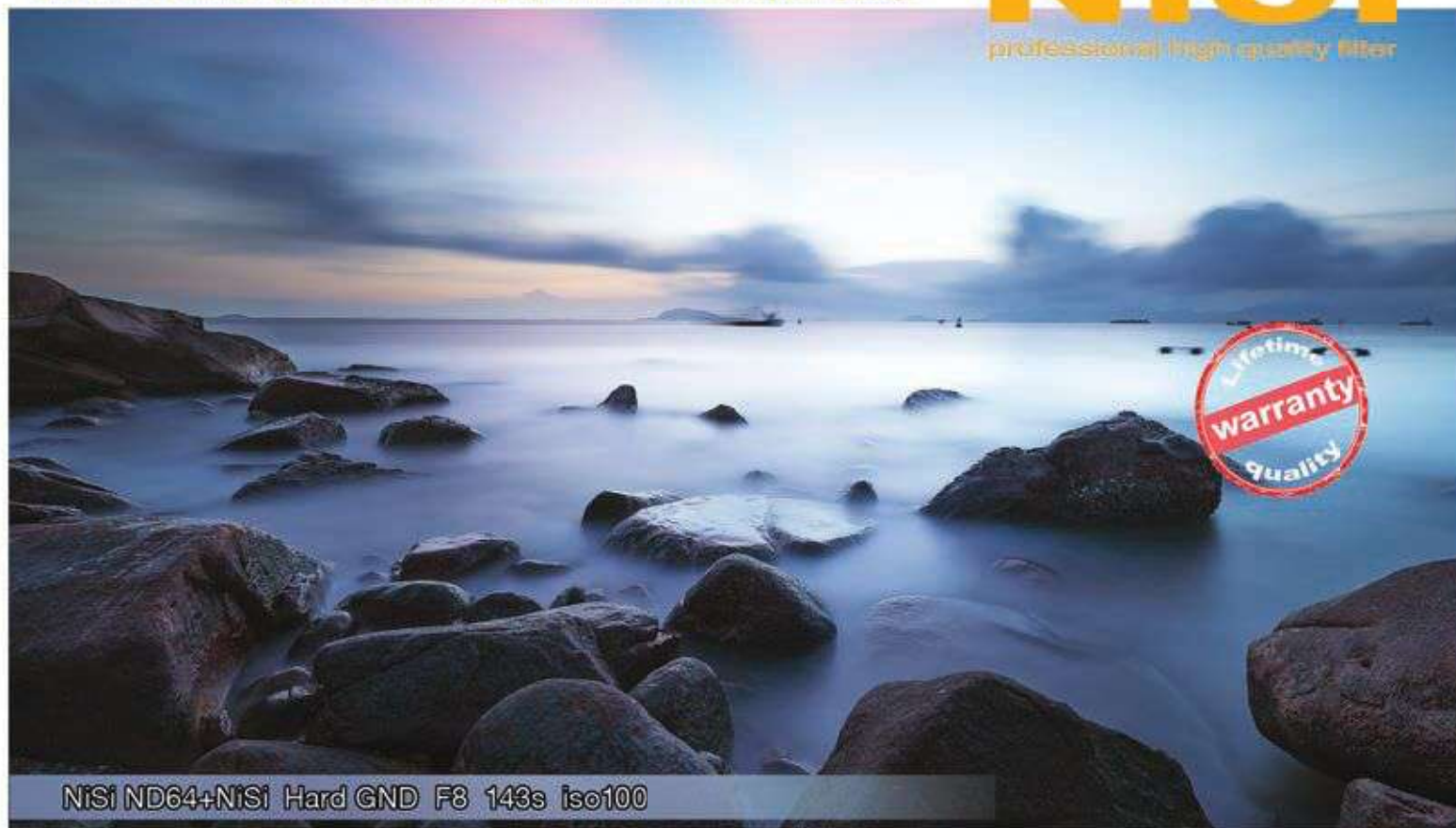
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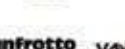


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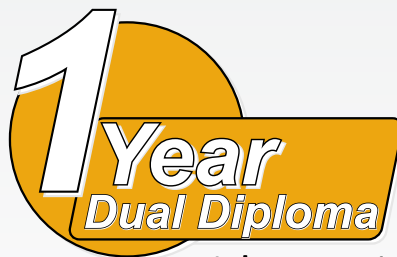
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- As the demand for film shrinks, popular emulsions like Fujifilm's Provia and Velvia are seeing frequent rises in price. Additionally, Fujifilm has announced that it will discontinue Provia 100X in December 2015.

- Initial supplies of Nikon's D750 D-SLR have revealed that the shutters of some of the units have created 'shading' in images. The serial numbers of affected cameras are available on Nikon's website.

- Fake versions of Canon's Speedlite 600 EX RT flash units are being sold online. It is therefore best that you buy from a dealer who you know.

- Users of Instagram were delighted when they heard that the website was raising the resolution of its photographs to 1080 x 1080 pixels, thereby looking much better on mobile devices. The down-side however was that the larger file sizes made images much more appealing to picture pirates.

- Although widely banned, selfie sticks are still taking the market by storm; sales of such sticks in Europe have risen ten fold in the last quarter.

- Astronaut Terry Virts took a staggering 3,90,275 pictures during his recent seven months space trip. This works out to around 1600 shots per day.

- Nikon has made 95 million Nikkor lenses since production began in 1959.

- Jessops, the chain of British photography shops that had gone into receivership in 2013 is now back with

a bang under new owners. New stores have been opened regularly with the latest tally being 42 stores all over the UK.

- To those who think that photo contests are dead, here is the stunner! The Hasselblad Masters 2016 attracted nearly 11,000 images from more than 4000 photographers.

- Thieves in the United States and Canada are stealing hard drives of photographers, of late. Jacques Nadeau, reputed Canadian photographer lost over 50,000 images from his 35 year career in this fashion.

- 1.54 million photos have been entered so far in the Nikon Photo contest since it was founded in 1969.

- 110 million EF lenses have been produced by Canon since the EF series was launched in 1987.

- The European Union's proposal to extend restrictions on photographing public buildings in Europe has predictably aroused a lot of protest. 200,000 signatures have been obtained on a petition in 10 days protesting against this EU proposal.

- The mobile image editing and sharing app, EyeEm has secured 18 million dollars in fresh funding.

- Smartphones worth 96 billion dollars were sold in first three months of 2015 thereby setting a new record.

- Early buyers of the Canon EOS 750D and 760D noticed dark circular patterns

appearing in the images. Canon has offered to fix the problem free of charge.

- Sony will cease production of CCD sensors by March 2017. Fewer and fewer cameras seem to be using CCDs these days.

- Nikon Europe has warned of a rush of fraudulently labeled D-SLRs appearing in the European used camera market. Be extra careful if you are looking for secondhand cameras.

- German lens maker Zeiss has used the same naming system for its optics for, in some cases, over a century. Biogon, Distagon, Hologon, Planar, Sonnar and Tessar – what do these names signify? Lenses ending with – gon offer wide angles of view. (Gon is derived from the Greek word Gonla which means angle). Distagon identifies a wide-angle lens designed for cameras with mirror boxes, such as SLRs or D-SLRs. Biogons are for rangefinders and other cameras that go without mirror boxes. Hologons are ultra-wide-angle lenses, as you might infer from the Greek root holos, which means everything. Planar indicates a flat-field (plane-like) lens with relatively low field-curvature in the normal focal-length range. Sonnar and Tessar? They denote telephoto focal lengths.

- The largest consumer drone maker in the world is a Chinese company called DJI founded by Frank Wang. It is valued at 10 billion dollars.

- More from the Chinese... Venus Optics, a Chinese lens manufacturer has produced the world's widest macro lens, a 15mm f/4 for full-frame cameras. **[SP]**

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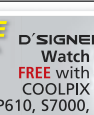
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